

THE STANZAIC POEMS

(*TARJĪ'ĀT*) OF RŪMĪ:

CRITICAL EDITION, TRANSLATION AND COMMENTARY,
WITH ADDITIONAL CHAPTERS ON ASPECTS OF HIS *DĪVĀN*

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VOLUME I

ABSTRACT

This thesis is primarily concerned with forty-four stanzaic poems (*tarjī'āt*) in Persian by the Sufi master and poet Jalāl ad-Dīn Rūmī (604/1207 - 672/1273). These are found interspersed in manuscripts of his lyric poems (*ghazaliyyāt*) known by the collective titles of *Dīvān-i kabīr* or *Dīvān-i Shams-i Tabrīzī*. The critical edition of this *Dīvān* by Badī' az-Zamān Furūzānfar is good but not altogether definitive.

The present study includes a new edition of the *tarjī'āt*, with *apparatus criticus*, based on thirteen manuscripts produced within a century of Rūmī's death. The new edition contains numerous corrections, orthographical improvements, and additional variant readings.

The Persian text is preceded by introductory chapters. One describes the early manuscripts of *Dīvān-i kabīr* and the relationship between them. Although the textual development of the *Dīvān* cannot be traced in detail, the history and authenticity of the text are also discussed.

Also included are a study of the question of Rūmī's date of birth, and an overview of the chief features of the *Dīvān-i kabīr*: form and rhetoric, themes and doctrines, and the place of the *Dīvān* in the author's *oeuvre*. An annotated bibliography lists and describes published texts and translations of all or part of the *Dīvān*. There are two index-glossaries to the *tarjī'āt*: of technical terms, and of proper names.

The text of the poems is followed by full translations into English prose; they are more literal than literary in character.

Finally, these works by one of the world's greatest mystics require commentaries. Rich in esoteric meaning and replete with allusions, Rūmī's *tarjī'āt* contain many opaque expressions and progressions of thought. A separate commentary for each *tarjī'* summarizes the poem; analyses textual problems; explains allusions and technical points; and attempts to elucidate other semantic obscurities.

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A NOTE ON ROMANIZATION

The romanization in this thesis represents - like all such systems - a compromise between graphic and phonetic representation. The subject being poetry, the present writer would have liked to convey as far as possible the sound of Rūmī's verse as pronounced in 7th/13th century Asia Minor or Balkh rather than either use one of the sets of equivalents used by orientalist or reproduce the phonetic values current in formal speech in Iran today. However, a number of considerations have precluded this. To use such a system of romanization to represent the authors and titles of works in Farsi Persian or Arabic would be to risk alienating readers. But to use different romanizations for the commentary and the remainder of the thesis would be confusing.

In addition, little is known about the pronunciation of Dari Persian in Rūmī's time, although the vocalization and orthography of early mss. of the *Dīvān-i kabīr* attest to (for example) the prevalence of the verb prefix *bu-*, which in modern Iran is normally *bi-*, except in *bugū*, *buraw* and the like. Otherwise, much depends on conjecture and analogy with Afghan and Tajik pronunciation today. Lazard's study *La langue des plus anciens monuments de la prose persane* indicates phonetic values in the 4th/10th to 6th/12th centuries, based largely on analogy and etymology. Lazard describes the distinction between *ē* and *ī* and between *ō* and *ū* as "souvent un point délicat" (*op. cit.*, p. 3). In practice, Rūmī's rhymes have compelled us to choose *ī*, not *-ē*; *ū* for *ō* follows by analogy.

The method adopted has been to compromise between the exigencies described above. From the phonology of 7th/13th century Dari, two features, supported by orthography in all the early mss., have been retained. Firstly, postvocalic *dhāl* is rendered as *dh*, though otherwise *dhāl* is romanized as *z*; secondly, the prefix *bu-* (see above) is retained. Other points to be noted are: *al-* before *ḥurūf ash-shams* is assimilated: e.g. *ad-Dīn*, not *al-Dīn*; in transliterating Arabic authors, book titles, and (where compared with their Persian equivalents) terms, *th* is substituted for *s*, *dh* for *z*, and *q* for *z*. For full details, please refer to the table on the next page.

TABLE 1: ROMANIZATION

ā	ā	ʾ	ʾ	ī	ʾ	u	ض	z (P*), ḏ (A*)
ب				b			ط	ṭ
پ				p			ظ	ẓ
ت	t	ṭ	t	(omitted where silent)			ع	ʿ
ث				ṭh (P*), th (A*)			غ	gh
ج				j			ف	f
چ				ch			ق	q
ح				ḥ			ك	k
خ				kh			گ	g
د				d			ل	l (al- assimilated to ḥurūf ash-shams)
ذ				ḏ (P*), dh (A* and postvocalic)		م		m
ر				r			ن	n
ز				z			ه	h (omitted where final and silent)
ژ				zh			و	v, ū (P*), w, ū (A*); (silent) w
س				s				(with shadda) uvv
ش				sh		ی		y, ī (as izāfa) -yi
								(with shadda) iyy
								(alif maqṣūra) ā
ص				ṣ		ف		ʿ (as izāfa) -'i

*(P) Persian; *(A) Arabic

LIST OF ABBREVIATIONS

<i>art. cit.</i>	<i>articulo citato</i> : in the article cited
<i>ca.</i>	<i>circa</i> : about
<i>cf.</i>	<i>confer</i> : compare
<i>d.</i>	died
<i>del.</i>	deleted
<i>D</i>	<i>Divān-i kabīr, Divān-i Shams-i Tabrizī</i>
<i>ed.</i>	edited by, edition, editor
<i>e.g.</i>	<i>exempli gratia</i> : for example
<i>et al.</i>	<i>et alii</i> : and other persons
<i>etc.</i>	<i>etcetera</i> : and other things
<i>EI1</i>	<i>Encyclopaedia of Islam</i> , [First edition]
<i>EI2</i>	<i>Encyclopaedia of Islam</i> , New edition
<i>f., ff.</i>	<i>folio, folios</i>
<i>F</i>	<i>Badī' az-Zamān Furūzānfar</i>
<i>FMF</i>	<i>Fīh mā fīh</i>
<i>loc. cit.</i>	<i>loco citato</i> : at the place cited
<i>M</i>	<i>Masnavī</i>
<i>ms.</i>	manuscript
<i>no.</i>	number
<i>op. cit.</i>	<i>opere citato</i> : in the work cited
<i>p., pp.</i>	page, pages
<i>reg.</i>	<i>regnabat</i> : reigned
<i>T</i>	<i>tarjī', tarjī'āt</i>
<i>transl.</i>	translation, translated by
<i>vol.</i>	volume

PREFACE AND ACKNOWLEDGEMENTS

Objective

The main objective of this study is to offer to those interested in Sufism and in Persian poetry a discrete portion of the lyric verse of Jalāl ad-Dīn Rūmī, one of its greatest exponents. For specialists there is new material in the form of a critical edition based on numerous manuscripts, some of them previously unused, as well as introductory essays and a bibliography which break some new ground. For others, the thesis provides English translations, with a commentary and indices.

Reasons for the choice of topic

Various aspects of Rūmī's *Divān* are discussed, but the thesis focuses upon the *tarjī'āt* or stanzaic poems. Many Persian poets have composed *tarjī'āt*, but this verse form appears not to have been the subject of a special study. The stanzaic poems of Rūmī commended themselves as objects for study for several reasons. They are fairly representative of the *Divān* as a whole as regards style and content. Many contain an interesting structure in the way in which themes are presented and interwoven. Readers will observe that Rūmī frequently appears to decide on the spur of the moment to extend the poem into a *tarjī'*, a sign that he perceived the poem as successful and/or the theme or occasion as demanding further comment or celebration. Finally, many of Rūmī's stanzaic poems occur in all of the larger early mss.; both this fact and their distinctive character argue strongly for their authenticity.

Structure and presentation of the material

As indicated in the table of contents, the thesis is divided into four sections. A few comments on their arrangement and rationale may be found helpful. The introductory chapters are perhaps self-explanatory. The annotated bibliography of printed editions and translations of Rūmī's *Divān* is chiefly intended as a contribution towards the history of the study and appreciation of that work during the last two centuries; it

does not include all publications in which Rūmī's ghazals are mentioned. The general bibliography lists works actually used during the preparation of the thesis. The index-glossaries contain only brief explanations or definitions; in many cases these are supplemented in the commentary, normally at the first line of verse cited in the index.

Part 2 comprises a new edition of the *tarjī'āt*. Each poem is typed in Arabic script, 15 lines to the page (exceptionally 16 or 17), and is followed by its *apparatus criticus*. The means for word-processing in Persian has existed for several years, but has not been available to the present writer in a satisfactory form. The orthography of the early mss. has been adhered to as closely as is consistent with clarity. In the *apparatus*, the emphasis is on variations of wording: differences of orthography are noted only if deemed of potential interest.

Part 3 presents a complete translation of the *tarjī'āt* into English. The *bayts* are not numbered, as they are in the Persian text, because of technical difficulties. To facilitate comparison between the original and the translation, however, 15 lines are printed on each page, exactly as in the Persian. Partly because of the need to emphasize Rūmī's own diction and message and also because the writer of these lines is not a poet, the translations are in prose. In a few cases, small liberties have been taken in departing from literalism. These and other linguistic points are generally explained at the relevant point in the commentary.

The fourth and final part of the thesis comprises a commentary upon each poem. The pattern of each is uniform. First, the metre is identified; this is followed by a synopsis, stanza by stanza, of the poem. As regards the annotations themselves, there may be some inconsistencies in the amount of detail provided. In the final analysis, almost every phrase of such poetry could be said to call for explanation. The aim has been to discuss all those allusions and semantic, philological or textual points which obviously called for elucidation. The commentary generally deals with spiritual matters in an academic way. The present writer claims no special authority in explaining esoteric aspects of Sufism. Where he has erred, here as elsewhere, he begs to be forgiven.

Acknowledgements

This study has taken many years to complete, having always been a spare-time occupation. During this time I have received help and support from numerous individuals, and it is my pleasant duty to thank them here.

First of all, I am deeply grateful to Professor Tourkhan Gandjei of the School of Oriental and African Studies (SOAS), University of London, who supervised my work, guided and goaded me - always with much kindness - and I am fortunate to have been able to benefit from his great erudition. Professor Seyyed Hossein Nasr of George Washington University, Professor Harry Norris of SOAS, and Mr. Peter Avery of Cambridge University also gave valuable advice and encouragement.

Researchers need libraries, and those who work from manuscript sources are especially dependent on assistance and cooperation. I have been fortunate in obtaining permission to use the facilities of libraries in the U.K., Turkey and Eire, and in obtaining vitally-needed microfilms of manuscripts. For this, warmest thanks are due to Professor Şerafettin Turan, Mr. Nurettin Yardımcı, Mr. Nail Bayraktar, Mr. Muammer Ülker, Mr. Erdoğan Erol, Mr. Mahmut Bağır, and their staff in Turkey; and to Miss Norah Titley and Dr. David James in the British Isles.

I am also indebted to colleagues at the British Library and elsewhere, both present and past, for help and support; particularly to Dr. Martin Lings, Dr. Albertine Gaur, and Mr. Barry Bloomfield, and to my friends and fellow-students Dr. Roderic Vassie and Dr. Leonard Lewisohn.

It is certain that this study would never have been undertaken but for my parents, Daniel and Pamela Waley. They have encouraged me in my studies for longer than I can remember; for that and for much else I am deeply grateful. My wife, Halima, and daughters, Selma and Safiya, have supported and inspired me by their understanding and encouragement.

First and last, I offer my humble thanks to the Supreme Lord, and to the Masters of the Path.

PART ONE

INTRODUCTORY CHAPTERS

INDEXES

AND BIBLIOGRAPHY

ON THE QUESTION OF RŪMĪ'S DATE OF BIRTH

Digar bār digar bār zi zanjīr bujastam
azīn band u azīn dām-i zabūn-gīr bujastam

"Once more, once more I have burst out of my chains;
have escaped these bonds, this snare that grasps the weak."

So begins a ghazal from the *Divān-i kabīr* in which Rūmī speaks of his escaping the limitations of the common human state. Throughout it, he employs the *radīf bujastam*, "I leaped", with the implied sense "I escaped". This poem exhibits not only an imaginative and expressive power characteristic of the author, but also technical finesse. More significant, however, is the content of the poem, which appears to cast light on Rūmī's life history. The fifth line reads thus:

ba-andīsha furū burd marā 'aql chihil sāl
ba-shašt u dū shudham šayd u zi tadbīr bujastam

"For forty years Reason had me bowed down with cares;
at sixty-two I was hunted down - and escaped from devising."

In 1959 the distinguished Turkish scholar Abdülbâki Gölpınarlı published an article in which he argued that the *bayt* quoted above, together with supplementary evidence, proves that Jalāl ad-Dīn Rūmī's age at the time of his momentous first meeting with Shams ad-Dīn Tabrīzī was sixty-two. This figure differs by almost a quarter-century from the hitherto accepted figure of thirty-eight implied by Rūmī's contemporary Farīdūn Sīpāhsālār and other sources. Gölpınarlı's article, entitled "Mawlānā, Şems-i Tebrīzī ile altmış iki yaşında buluştu", (Mawlānā [Rūmī] [first] encountered Shams-i Tabrīzī at the age of sixty-two), was published in *Şarkiyat mecmuası*, iii (1959), pp. 156-161. The author later reaffirmed his views in the third edition of his valuable biography and study of Rūmī (*Mevlānā Celāleddin*, Istanbul 1959, pp. 301-303; cf. his more cautious statements on p. 44) and again in the

introduction to his Turkish translation of the *Ibtidā-nāma*, a *magnavī* poem by Sulṭān Valad (*İbtida-name*, Ankara 1976, p. 3).

Gölpınarlı's conclusions have elicited little reaction from other scholars. J. Rypka (*History of Iranian literature*, Dordrecht 1968, p. 244) is inclined to doubt them. A. J. Arberry (*Mystical poems of Rūmī*, Chicago 1968, p. 199) does not mention them but comments thus: "This poem was composed when Rumi was sixty-two: see line 5". Another authority, Annemarie Schimmel, implies (*The Triumphal Sun*, London 1978, p. 12) that the question of Rūmī's birthdate remains open. It appears that the only substantial discussion of Gölpınarlı's assertions yet published is an article in Persian by Muḥammad 'Alī Muvaḥḥid, learned editor of the *Maqālāt-i Shams-i Tabrīzī*. The article, entitled "*Mawlānā va Shams-i Tabrīzī dar chi sinn va sāli ba-ham rasīdand*", appeared in *Yādnāma-i Ḥabīb-i Yaghmā'i*, Tehran 1356/1977. Muvaḥḥid summarizes the main arguments proposed by Gölpınarlı and cites other verses which seem to reinforce them. Muvaḥḥid does not, however, submit them to critical examination. One purpose of the present chapter is to do so.

The ghazal cited by Gölpınarlı appears in Badī' az-Zamān Furūzānfar's edition of the *Dīvān* (*Kulliyyāt-i Shams, yā Dīvān-i kabīr*, iii, Tehran 1338/1959-60, p. 223: poem no. 1472). The poem was also translated into English by Arberry (*op. cit.*, pp. 150-151: poem 180, with notes on pp. 199-200). There are differences, most of them minor, between Furūzānfar's text and the version reproduced by Abdūlbāki Gölpınarlı in his article. For present purposes it suffices to mention that where Furūzānfar has *bujastam* ("I leaped/escaped") as the *radīf* Gölpınarlı has *bujastīm* ("we leaped/escaped"). The latter variant does not feature in Furūzānfar's *apparatus criticus*. In addition, since there is only one other plural verb elsewhere in the entire poem, and its subject is *hama khalq* ("all people"), the singular form *bujastam* is to be preferred.

Here is the ghazal:

digar bār digar bār zi zanjīr bujastam
azīn band u azīn dām-i zabūn-gīr bujastam

*falak pīr-i dū-tāyī pur az sihr u daghāyī
 ba-iqbāl-i javān-i tu az in pīr bujastam
 shab u rūz davīdham zi shab u rūz burīdham
 vaz in charkh bupursīdh ki chūn tīr bujastam
 man az ghuṣṣa chī tarsam chu bā marg ḥarīfam
 zi sarhang chī tarsam chu az mīr bujastam
 ba-andīsha furū burd marā 'aql chihīl sāl
 ba-shaṣṭ u dū shudham ṣayd u zi tadbīr bujastam
 zi taqdīr hama khalq kar u kūr shudhastand
 zi karr u far-i taqdīr u zi taqdīr bujastam
 birūn pūst darūn dāna buvadh mīva giriftār
 az ān pūst u az ān dāna chu anjīr bujastam
 zi ta'khīr buvadh āfat u ta'jīl zi shayṭān
 zi ta'jīl dilam rast u zi ta'khīr bujastam
 zi khūn būdh ghazā avval u ākhīr shudh khūn shīr
 chu dandān-i khīradh rust az ān shīr bujastam
 pay-i nān budavīdhīm yakī chand ba-tazvīr
 khudhā dādh ghazāyī ki zi tazvīr bujastam
 khamush bāsh khamūsh ba-tafṣīl magū bīsh
 zi tafsīr bugūyam zi taf-i sīr bujastam*

"Once more, once more I have burst out of my chains,
 have escaped these bonds, this snare that grasps the weak.
 Fortune's sphere, old hunchback full of sorcery and deceit -
 through your youthful ascendancy I escaped that old man.
 Night and day I ran, breaking loose from night and day.
 Ask this sphere of Heaven how I sped like an arrow (or, Mercury: tīr).
 How should I fear sorrow when I am Death's bosom-friend?
 How fear the general once safe from the Prince?
 For forty years, Reason had me bowed down with cares;
 at sixty-two I was hunted down - and escaped from devising.
 Fate has rendered all people (khalq) deaf and blind,
 yet I have escaped from Fate's onslaughts and from Fate itself.
 Fruits are captives, being stone within and skin without;
 like a fig, I have burst out of that skin and stone.
 'Delay brings misfortune', and 'Haste comes from the Devil';

my heart was freed from haste and I escaped from all delaying.
 At first blood was my food; at length the blood turned to milk.
 When the teeth of wisdom grew I forsook that milk.
 For some time we ran in pursuit of bread, using imposture;
 then God gave me such food that I escaped from all imposture.
 Be silent, be silent! Say no more of the details.
 I speak of exegesis (*tafsīr*); I have escaped the stench of garlic (*taf-i sīr*)".

The above text is reproduced from Furūzānfar's critical edition, and the translation is by the present writer. The next step is to summarize, and comment on, those points made by Gölpınarlı which bear on the question of Rūmī's date of birth. His first point is that the reading *ba-shaṣt u dū* is correct, and that the ghazal is an authentic poem of Rūmī's. The seven mss. examined by Gölpınarlı all contained this poem; six of them have *ba shaṣt u dū*. The sole exception, a nineteenth-century copy, has *ba-shaṣt-i tu*: "on your fish-hook" or "to your thumbstall". Almost certainly this is an ingenious scribal "emendation"; the motive may have been precisely to uphold the traditional chronology of Rūmī's life.

The second point concerns the real significance of the poem's fifth line. While Arberry's comment and translation are non-committal, for Gölpınarlı the *bayt* can only be understood as meaning that for forty years of his (adult) life Jalāl ad-Dīn Rūmī's mind kept him weighed down with thoughts and cares, until finally at the age of sixty-two he was suddenly caught like a hunted creature and delivered from the constraints of rationality. Gölpınarlı emphasizes that Rūmī was the prey and Shams-i Tabrīzī the hunter. As for the number forty (*chihil sāl*), this may well be intended, as so often in oriental literature, to symbolize "many". On the other hand, when the poet specifies "sixty-two" that number possesses no symbolic meaning; Rūmī can only mean precisely that number. This last point is scarcely questionable; but later in this chapter a different interpretation of the fifth *bayt* - and of the poem as a whole - will be propounded.

Thirdly, Gölpınarlı quotes in support of his interpretation a line from another poem in the *Divān-i kabīr* (Furūzānfar edition, i, pp. 110-111: ghazal no. 175):

Shams-i Tabrīzī javānam bāz kard
tā bubīnam ba'd-i sittīn shīva-hā.

"Shams-i Tabrīzī made me young again
that I might see love's ways (*shīva-hā*) after sixty."

This is the final line of a poem whose *radīf* is *shīva-hā*. There is no reason to question its authenticity, and the most obvious interpretation is that Rūmī's first rejuvenation through Shams came about when he was already in his sixties. One may mention in passing an alternative possibility, that the (Arabic) word *sittīn* may refer to the year 60, sc. 660, *hijrī*, equivalent to 1261-2. But if Gölpınarlı's interpretation of this and the previously quoted verses be correct there seems no alternative but to accept the radically altered picture of Rūmī's life chronology which he puts forward in his article. According to the traditional account, Jalāl ad-Dīn was still in his early forties when Shams ad-Dīn Tabrīzī disappeared for ever.

In fact, though, caution is needed in interpreting the very numerous poems in which Shams-i Tabrīzī is mentioned by name. As several scholars have indicated (including Gölpınarlı in his *Mevlānā Celāleddin*, pp. 90 ff.) Rūmī composed many ghazals after the final disappearance of Shams (645/1247). Rūmī's *Divān* is widely known as the *Divān-i Shams-i Tabrīzī* because it was largely inspired by Shams; but the all-consuming love for him which Rūmī so eloquently expresses is partially explained by the fact that in addition to denoting an individual this name acquired for him a wider, more universal significance. It is evident that both Ṣalāḥ ad-Dīn Zarkūb and Ḥusām ad-Dīn Chalabī, who in turn succeeded Shams as the focus for Jalāl ad-Dīn's spiritual love, became identified in his eyes with Shams himself. A statement to this effect by Rūmī is quoted by his son Sulṭān Valad (*Valad-nāma*, ed. Jalāl ad-Dīn Humā'ī, p. 113). Indeed, it is cited by Gölpınarlı himself in his invaluable study of

Rūmī, *Mevlânâ Celâleddin*, p. 114. The most significant *bayt* in the passage is the following:

hama-ra yak shinâs chûnki turâ
mîrasânand har yakî ba-khudhâ

"Recognize all three as being one, because
each one can help you to attain to God."

Both Şalâḥ ad-Dīn and Ḥusām ad-Dīn are mentioned by name in several ghazals, but the poet continued both to address and to name Shams long after the latter had vanished. For Rūmī, Shams represents the Perfect, or Universal, Man (*insān-i kāmīl*), praise of whose qualities and spiritual rank forms perhaps the principal *leitmotif* of the entire *Divān*. It cannot be assumed without further evidence that a ghazal which includes Shams's name necessarily dates from his lifetime.

Fourthly, Gölpınarlı argues that another line of verse (Furūzānfar edition, iv, p. 78: ghazal 1757) appears to support the contention that Jalāl ad-Dīn was an old man when he first encountered Shams-i Tabrīzī. It reads as follows:

pîr mâ-râ zî sar javân karda ast
lâ-jaram ham javân u ham pîram

"The *pîr* ("spiritual master" or "old man") has made us young once more. There is no doubt, I am both young and *pîr* ("old" or "a spiritual master")."

This particular line of the ghazal is probably spurious: of the mss. used in Furūzānfar's edition, it is found only in Mevlânâ Müzesi ms. M. 68-69 (Ke), the ms. most favoured by Gölpınarlı as well as by Furūzānfar. Although of doubtful authenticity, this *bayt* merits consideration in the present context. Once again, the words are susceptible of more than one interpretation. Gölpınarlı suggests that *pîr* is used with the intention of *ihām* (amphibology) in both halves of

the line. One may well concur that Shams-i Tabrīzī, the *pīr* or spiritual master, was probably an old man when he met Jalāl ad-Dīn Rūmī in the year 1244 without necessarily accepting that *ihām* is intended in the first *miṣrā'*. Again, although it is also possible to infer *ihām* in the word *pīr* in the second *miṣrā'* that is not necessarily the best interpretation. The line loses none of its force if *pīr* in the second *miṣrā'* be understood simply as "spiritual master". The line then yields a simple (and, for Rūmī, a characteristic) *tajnīs* or play on words.

The *bayt* just discussed turns on a play on the meanings of the word *pīr*. Rūmī was fond of puns on that word. Here is an example from elsewhere in the *Dīvān* (iii, p. 264: ghazal 1549):

zinhār marā magū ki pīram
pīrī u fanā kujā padhīram

"I beg you, do not say to me 'My *pīr*' ("Master"); [or "do not call me 'Master'"; or again, "do not call me old"];
 How could I be tainted with (literally, "accept", "undergo") old age and frailty?"

This is probably a jocular allusion to the poet's sometimes being addressed or spoken of as *pīr*, meaning "spiritual master". His disciples would scarcely have taken the liberty of calling him *pīr* in the sense of "old man".

Another possible interpretation of the line cited by Abdūlbāki Gölpınarlı is that the poet is "both young and old" in the sense of being in between. The concept of middle age was not widespread in medieval Islam. Amongst the classical poets, for example, Jāmī and Navā'ī, in the chronological division of their ghazals into separate *Dīvāns*, assigned respectively the titles *Vāsiṭat al-'iqd* and *Badā'ī' al-vasaṭ* to the lyric verse of their middle years. Navā'ī's collection comprises the ghazals which he composed between the ages of 35 and 45 (the writer is indebted to Professor T. Gandjei for this information). Now, if the hitherto accepted date of Rūmī's birth were correct, he

would have been 38 years of age when he first met Shams and 42 when Shams disappeared for ever. Both events could thus be regarded as falling comfortably within the definition of middle age. Part of the difficulty in accepting Gölpınarlı's thesis is that it requires acceptance that the great revolution in the life of Rūmī, a man of apparently stable temperament - involving profound spiritual, intellectual and emotional upheavals - took place when he had reached the fairly advanced age of 62.

Gölpınarlı's fifth point is that in his discourses, collected under the title *Fīh mā fīh*, Jalāl ad-Dīn Rūmī relates an incident which took place either in 603/1207 or in 608/1212; it follows that he must have been born several years earlier.

The anecdote in question (*Fīh mā fīh*, ed. Furūzānfar, p. 173) concerns a beautiful girl of Samarkand whose piety and trust in God saved her from harm when the soldiers of the Khwārazmshāh ransacked that city. Gölpınarlı's argument can be summarized as follows. The fact that Rūmī's account begins with the words "We were in Samarkand" means that Jalāl ad-Dīn was an eye-witness. The episode took place when Samarkand was besieged and sacked by the Khwārazmshāh: i.e. in or about 606/1210 according to Ibn al-Athīr (*al-Kāmil*, xii, pp. 177-8) but in 608/1212 according to Juvaynī (*History of the World Conqueror* (*Tārīkh-i Jahān-gushāy*), transl. J. A. Boyle, ii, pp. 349-6; see also i, pp. 347-9). To have been an eye-witness, Gölpınarlı argues, Rūmī must have been born some years before 604/1207 (the traditionally accepted birthdate). For Gölpınarlı it is inconceivable that Rūmī should later have been able to recall the events either of his sixth year (if Juvaynī's date is correct) or of his fourth year (if Ibn al-Athīr's date is correct).

However remarkable a man Jalāl ad-Dīn Rūmī was, it would indeed be unrealistic to postulate his recalling an incident from the year of his birth. Modern historians, however, are agreed that it was in 608/1212 that 'Alā' ad-Dīn Muḥammad Khwārazmshāh sacked Samarkand, ending the rule of the Qarakhānids in Transoxiana. W. Barthold (*Turkestan down to the Mongol invasion*, 2nd ed., London 1958, pp. 364-

6), C. Bosworth, in *Cambridge History of Iran*, v, p. 194, İ. Kafesoğlu (*Harezmşahlar devleti tarihi*, Ankara 1956, pp. 187-9), and O. Pritsak ("Kara-Hanlılar", in *İslâm Ansiklopedisi*, vi, at p. 269) are unanimous in following the chronology of Juvaynî in preference to that of Ibn al-Athîr. Writing in Iraq, Ibn al-Athîr would have had less access than Juvaynî to reliable sources on events in Transoxiana.

If Rûmî was indeed an eye-witness to the Samarkand episode, it cannot be assumed that a five year old child with his qualities would not have been able to observe and later recall it - particularly if his father had later on explained to him the details of the incident and the lesson to be drawn. The passage from *Fih mâ fih* is likely to date from Jalāl ad-Dīn's old age, when his ability to remember his childhood may well have increased, a phenomenon experienced by many of the aged. Alternatively, Jalāl ad-Dīn may simply have been told the story, whether by his father Bahā' ad-Dīn Valad or by someone else, either when it happened or later. Their intention in telling the story might have been the same as was Rûmî's, which he makes explicit: to illustrate how God can protect pious people who trust in Him.

The five points put forward by Abdûlbâki Gölpınarlı which bear on the birthdate of Rûmî have now been discussed. In the same article he also presents evidence that Shams ad-Dīn Tabrîzî too was an old man when the two met. It is now necessary to return to the chronological implications of Gölpınarlı's thesis, bearing in mind that the lunar year of the Islamic calendar is ten days shorter than the solar year.

According to the traditional account (see Gölpınarlı, *Mevlânâ Celâleddin*, p. 67, citing Aflākî's *Manâqib al-'ârifîn* and the *Maqālât* of Shams himself), Shams-i Tabrîzî arrived in Konya on 26 *Jumādâ 's-sânî* 642/29 November 1244. Gölpınarlı affirms that Jalāl ad-Dīn was then 62 years of age (these would of course be lunar years), having been born probably on 6 *Rabî' al-avval* 580/17 June 1184. Sipahsālār, on the other hand, gives Rûmî's date of birth as 604/1207-8 (*Risāla*, ed. Sa'îd Nafîsî, Tehran 1325/1946-7, p. 22). The implications of accepting 580/1184 as correct are far-reaching: besides having lived to a much

greater age, Rūmī - genius that he was - would prove to have been very much a "late developer".

If born in 580/1184, Jalāl ad-Dīn must have been aged 29 (lunar) rather than 5 when Samarkand was sacked; 36, not 12, when he left Balkh and (it is said) met Farīd ad-Dīn 'Aṭṭar, who foretold his future greatness, at Nishapur; and 42 rather than 18 when he married his first wife, Gawhar Khātūn. Furthermore, he must then have been aged between 51 and 58 (rather than 26 and 33) during his years of study in Syria on the instructions of Burhān ad-Dīn Muḥaqqiq. Again, he would have composed five of the six *Daftars* of his *magnum opus*, the *Maḡnavī-i ma'navī*, not in his late fifties and sixties but rather in his eighties. Although Rūmī was an exceptional man, such a view of his life developments is *prima facie* a great deal less plausible than one based on the birthdate 604/1207. It must be remembered that apart from the Samarkand story no evidence external to the *Dīvān-i kabīr* has been produced in support of the earlier birthdate of 580/1184.

It seems equally improbable that Farīdūn Sipahsālār, having been not merely contemporary with Jalāl ad-Dīn but also a long-time member of his circle (he died ca. 1312 and was buried near Bahā' ad-Dīn Valad, Jalāl ad-Dīn's father), should have misled posterity as to the true date of his master's birth by a margin of 24 years. Had he done so, one would expect Sulṭān Valad to have corrected such a gross error. It is true that some *taẓkirāt* have been shown to be very unreliable as biographical sources; but in this case the hypothesis involves a discrepancy of almost a quarter-century.

With the above points in mind, let us examine the ghazal from which Gölpınarlı derived his key evidence, in order to see whether it provides any clues to justify Sipahsālār or at least reduce the size of his error. Do the words *ba-shaṣṭ u dū* admit of any other interpretation? In the first place, the attentive reader will note the wording of the very first line:

digar bār digar bār zi zanjīr bujastam
azīn band u azīn dām-i zabūn-gīr bujastam

The first two words, *digar bār*, mean "once again", or more literally "another time". The same phrase is immediately repeated for emphasis. It can only mean that whatever action or event the poet alludes to in speaking of "breaking out of his chains", this is *not* the first time that it has happened: he has "broken free" before. Now, from the substantial amount that is known about Rūmī's life it is improbable that any event prior to his encounter with Shams-i Tabrizī could have been described in such dramatic terms. Although he was the son of a Sufi and had already for some years been under the guidance of a Sufi teacher, written accounts of his life, from Sulṭān Valad to the present day, all affirm that it was Shams ad-Dīn Tabrizī who revolutionized Rūmī's existence. Gölpınarlı is correct in affirming that it was Shams who caused Jalāl ad-Dīn to "break free". Because it is so clear in the ghazal that he is not doing so for the first time one must needs search for some other, later, event to which the poet could be alluding. It would probably have to be placed both after the final loss of Shams and at a time by which Rūmī might at least partially have recovered his equilibrium.

The turmoil undergone by Jalāl ad-Dīn during his time with Shams, and its aftermath, and especially immediately following Shams's initial and final disappearances, is vividly reflected in the poems of that period, which express most eloquently the poet's passion and inner turbulence. By contrast, the ghazal under discussion proves on close examination to be a different kind of poem. It displays a certain air of equilibrium - almost of serenity - and there are indications that it was fairly carefully composed. Although the *radīf*, *bujastam* ("I leaped") implies haste, the poet explicitly claims, in the eighth *bayt*, that haste is indeed one of the things from which his heart has "broken free" (*zi ta'jīl dilam rast*). Noteworthy in the ghazal as a whole is the studied balance and correspondence between the two halves (*miṣrā's*) of several lines, as here:

zi ta'khīr buvadh āfat u ta'jīl zi shayṭān
zi ta'jīl dilam rast u zi ta'khīr bujastam

Several more half-lines, such as 5a and 9b, also bespeak confidence and serenity. Noteworthy, too, is the light-hearted ending, with the wordplay on *tafsīr* (exegesis) and *taf-i sīr* (the stench of garlic). The indications are, then, that where in this poem Rūmī speaks of escaping from his bonds he is not throwing off all restraints, as one overwhelmed by a tide of passion, but on the contrary is rejoicing in a newly-found, or perhaps rediscovered, state of equilibrium and serenity.

A possibility which may not previously have been put forward is this: that the words *ba-shaṣt u dū* actually mean not "at the age of 62" but "in the year 62". This might have indicated the year 662, equivalent to 4 November 1263 - 24 October 1264, to Rūmī's contemporaries just as "62" would mean "1962" to people of the present day. The same might also apply to the phrase *ba'd-i sittīn*, "after sixty", in the other verse cited by Gölpınarlı. It would be surprising to find many dates in the *Dīvān-i kabīr*, but there is at least one authentic example (Furūzānfar edition, iv, p. 130: poem 1839):

dar shab-i shanbahī ki shudh panjum māh-i qa'da-rā
shishṣadh u panjah ast u ham hast chahār az sinīn.

Here, presumably because he regarded the date as particularly significant, the poet contrived to versify "on the night of" (for non-Muslim chronology, however, this would be "on the night preceding") "Saturday the fifth of *Zū 'l-qa'da* 654". A further phrase tantamount to a date - "*zi ba'd-i shishṣadh u panjāh sakht-bunyādhast*" - is quoted by Gölpınarlı (*Mevlānā Celāleddīn*, p. 251), but this verse has not been traced in Furūzānfar's edition of the *Dīvān*.

More relevant is another date in verse, from the *Maṣnavī*. In the second volume (*Daftar*), lines 6-7, Rūmī specifies the year in which he resumed work on the poem, which had been in abeyance for a time after the completion of *Daftar* I. In the preface, Rūmī speaks of the

delay in terms of the infallible Divine Wisdom. Verses 1-7 of *Daftar II* all have some bearing on the issue. The text is quoted from the edition of R. A. Nicholson (*The Mathnawī of Jalālu'ddīn Rūmī*, 1, p. 247).

muddatī in maṣnavī ta'khīr shudh
muhlatī bayist tā khūn shīr shudh
ta nazāyadh bakht-i tu farzand-i naw
khūn nagardadh shīr-i shīrīn khwash shīnaw
chūn ziyā' al-ḥaqq ḥusām ad-dīn 'inān
bāz gardānīdh z awj-i āsmān
chūn ba-mi'rāj-i ḥaqāyiq rafta būdh
bī bahārash ghuncha-ha nā-kafta būdh
chūn zi daryā sū-yi sāhil bāz gasht
chang-i shī'r-i maṣnavī bā-sāz gasht
maṣnavī ki ṣayqal-i arvāḥ būdh
bāz-gashtash rūz-i istiftāḥ būdh
maṭla'-i tārikh-i in sawdā va sūdh
sāl andar shishṣadh u shaṣt u dū būdh.

Nicholson (*op. cit.*, 11, p. 222) translates this passage as follows:

"This *Mathnawī* has been delayed for a while: an interval was needed in order that the blood might turn to milk.

Blood does not turn to milk until thy fortune gives birth to a new babe. Hearken well (to my words).

When the Light of God, Ḥusāmu 'ddīn, drew the reins (of his spirit) back from the zenith of Heaven -

(For) after he had gone in the ascension to (spiritual) realities, without his (life-giving) springtide the buds (of mystic knowledge) were unburst (in my heart) -

When (I say) he returned from the Sea towards the shore, the lyre of the poesy of the *Mathnawī* became attuned (again).

The *Mathnawī*, which was the burnisher (purifier) of spirits - his return was the day of (my) seeking (an auspicious) commencement (for it).

The date of beginning this gainful (spiritual) traffic was in the year six hundred and sixty-two."

Here Rūmī explains that the composition of the *Maṣnavī* was delayed for a time until "blood turned to milk"; that Ḥusām ad-Dīn underwent some spiritual travails, from which he emerged to inspire Rūmī's verse once more; and that the continuation of the *Maṣnavī* commenced in the year 662/1263-4.

With regard to the imagery of the passage, it would appear that blood here symbolizes death, sacrifice and striving, or the bereavement and spiritual exercises of Ḥusām ad-Dīn, while milk represents the beneficial outcome of these experiences ordained by Divine Wisdom. In Islam, the consumption of blood is forbidden by Law and hence blood may stand as a metaphor for that which is unpalatable. Milk, on the other hand, symbolizes primordial goodness and wisdom, as is illustrated by a *Ḥadīth* concerning the *Mi'rāj* (see, e.g., Muslim, *Īmān*, 75) according to which the Archangel Gabriel offered the Prophet Muḥammad either wine or milk; the Prophet's choice of milk was approved as representing the *Fiṭra*, or primordial wisdom. It may be recalled that the same image, that of blood turning to milk, is also found (in the ninth *bayt*) in the ghazal quoted and discussed in this chapter. It would be absurd to claim that a common image *proves* that the ghazal and the opening of *Daftar II*, dated 662, were composed at about the same time; but this fact may perhaps be added as a minor factor in favour of that possibility. The ninth *bayt* of the ghazal runs as follows:

zi khūn būdh ghazā avval u ākhīr shudh khūn shīr
chu dandān-i khīradh rust azān shīr bujastam

"At first, blood was my food; at length the blood became milk.
When the teeth of wisdom grew, I forsook that milk."

The general sense of the words *ākhīr shudh khūn shīr*, "at length the blood became milk", also calls for elucidation, and this is furnished by Nicholson in his commentary (*op. cit.*, vii, London 1937, p. 230), on the above passage from the *Maṣnavī*. The image rests on the belief that the blood with which a mother nourishes the foetus in the womb is purified and turned into milk with which she may suckle it as a new-born infant.

It would be interesting to know more about the reasons for the delay in the composition of the *Maṣnavī*. According to Aflākī, work on the poem was delayed because of the death of Ḥusām ad-Dīn Chalabī's wife. The passage does, however, admit of another interpretation: Rūmī speaks of Ḥusām ad-Dīn's "ascension to spiritual realities (*mi'rāj-i ḥaqā'iq*)", which implies that his friend was undergoing other important experiences as well as the sorrow of bereavement. After the death of Ṣalāḥ ad-Dīn Zarkūb in 657/1258-9, there ensued a period of readjustment in the circle of Jalāl ad-Dīn and his disciples. Then Ḥusām ad-Dīn, having made the spiritual "journey" alluded to in the *Maṣnavī*, became qualified and ready to assume the position which Ṣalāḥ ad-Dīn Zarkūb had occupied as manifestation of the light personified by Shams-i Tabrizī in Rūmī's eyes. It may well have been at the same time that Ḥusām ad-Dīn became Rūmī's deputy in the spiritual direction of his disciples, in which case that function could conceivably be the "*tadbīr*" (devising, planning) mentioned in the fifth line of the ghazal under discussion.

Such may have been the circumstances under which Jalāl ad-Dīn Rūmī was enabled once more to escape from limitations which even the most saintly may encounter in their earthly lives, and to resume the composition of his major didactic work and literary masterpiece, the *Maṣnavī-'i ma'navī*.

Conclusion.

There is no means of knowing for certain whether or not it was in - or concerning - the year 662 *hijrī* that Rūmī pronounced the words *ba-shaṣt u dū shudham ṣayd u zi tadbīr bujastam*. Irrespective of this question, for the various reasons which have been put forward in this chapter there are sound grounds for reaffirming that Rūmī was born not in 580/1184 but much later, and that the traditionally accepted date of 604/1207 given by his disciple Farīdūn Sipahsālār is probably correct.

RŪMĪ'S *DĪVĀN-I KABĪR*: AN APPRECIATION

Introduction

Numerous scholars having written authoritatively on the form and content of Jalāl ad-Dīn Rūmī's poetical works, there is no necessity for detailed treatment of the subject in this thesis. Between them, the fine studies by Professors Schimmel (*The Triumphal Sun*), de Vitray-Meyerovitch (*Mystique et poésie en Islam*), and Chittick (*The Sufi Way of Love*) touch on virtually every aspect of the subject. Their achievements were made possible by the pioneering work of Professors Nicholson and Furūzānfar in editing and studying the main texts. In addition, there are dozens of good books and articles in Persian, Turkish, and western languages; some are listed in the bibliographical part of this thesis. The aim of this chapter is to provide an overview of the character and scope of the *Dīvān-i kabīr*. Such a survey, though cursory, may show the importance and place within Rūmī's whole oeuvre of the *Dīvān* generally and the *Tarjī'āt* or stanzaic poems in particular.

Rūmī's lyric verse will be examined under the following main headings: typology; metre; rhyme; language; rhetorical devices; imagery; structure; intent; and content. The content of the poems might be expected to come first, but since this matter has deservedly been accorded priority by scholars there is little to be said here. Furthermore, the other sections and the illustrative texts cited or quoted in the other sections of this chapter are fairly representative of the subject matter to be encountered in the *Dīvān-i kabīr*.

The illustrative references and quotations are drawn from numerous poems, but the main focus throughout is on the *Tarjī'āt*. The reader's indulgence is asked for two shortcomings which the need for concision has made unavoidable. For many of the texts to be cited, references to poem and stanza or line number are provided in place of text. Secondly, where text is quoted it is in romanization (as in the commentary) and frequently without the English translation.

Style and diction

Not the least impressive feature of the *Divān-i kabīr* is its formal and stylistic range and variety. Its contents range from quatrains (*rubā'īyyāt*), a form to which Rūmī's contribution merits a separate study, to stanzaic poems (*tarjī'āt*), on which the present study focuses. Again, they range from sombre and sober passages to expressions of the most intense passion. In his valuable study of Rūmī's lyricism, Professor Alessandro Bausani divided the poems into two stylistic categories. One type is "incantatory": strongly rhythmic, it is characterized also by verbal repetition and internal rhyme. In the other type, which is more "discursive", the rhythmic quality is less pronounced. At the same, Bausani was compelled to acknowledge that Jalāl ad-Dīn as a lyric poet "esce danzando, veramente, da ogni schema" (Pagliaro and Bausani, *Storia della letteratura persiana*, pp. 427-8). Indeed, it is not uncommon to find the two modes in succession or even alternating within a single ghazal.

Less surprisingly in view of their length, the same is true of a number of the *Tarjī'āt*. In T X, for example, the final stanza distinguishes itself from the rest by its dramatic-sounding rhyme scheme in *-ūsh*, which in several *bayts* is doubled to *-ūsh -ūsh*. Although the poem is composed in *sarī'* metre, which tends to impart a rhythmic undertone of urgency, the atmosphere of the penultimate stanza is relatively "discursive" or pensive as Jalāl ad-Dīn describes the tender devotion which he shows towards Shams-i Tabrizī, and the real nature of their relationship between them, as in these lines:

ūst giriftār valik ān kunam / ki tu bugūyī ki giriftāramash
ū chu zi guftār bubandadh dahan / az jihat-i tarjuma guftāramash.

"It is he who is captive, yet things which I do
make you say it is I who am captive to him.

When he closes his mouth and ceases to speak,
inasmuch as I interpret, I act as his speech."

In sharp contrast, the last stanza opens as follows:

shudh sahar ay sāqī-'i mā nūsh nūsh
ay zi rukhat dar dil-i mā jūsh jūsh.

Another *Tarjī'* containing abrupt changes in atmosphere is XXXIII. It commences in "didactic" mode, Rūmī advising his audience to purify their hearts and fix them firmly upon the next world, as in this line:

chu tū mulk-i abad jūyī ba-himmat / azīn nān ū azīn shurbā namānī.

In the second stanza, the poet at once changes his interlocutor and addresses Shams. The transition, as in a number of other passages in the stanzaic poems, is the more abrupt for Shams's name not being mentioned:

chu dar 'ahd u vafā dildār-i māyī / chu khwānīmat chirā dilvār nāyī.

Ten lines on, however, Mawlānā Rūmī reverts to the previous mode; it is sustained up to the *band* or tie-line, which heralds a new transition:

ba-tarjī'-i sivum mirṣād bastīm / ki bar bū-yī rujū'-i yār mastīm

The third and last stanza is lively, drunken, and "incantatory", with accentuated rhythm and repetition, as in this *bayt*:

zihī sāqī zihī jān ū zihī may / na'imun fī na'imīn fī na'imīn.

The entire poem exemplifies the scope for modulation of subject, tone and atmosphere offered by the *Tarjī'* form in the hands of a master like Mawlānā Rūmī.

Metre

Another element of Rūmī's virtuosity is the broad range of metres, 54 in all, employed in his *Divān*. These have been tabulated by Finn Thiesen and form Appendix 3 to his study, *A manual of Classical Persian prosody*. The importance of *Divān-i kabīr* to Thiesen's book is indicated by the number of times that he refers to it or quotes from it: 25 in all. In the present work, the metre of each *Tarjī'* is indicated at the beginning of the commentary. In the 44 *Tarjī'āt* alone sixteen different metres are represented: see Table 6. Jalāl ad-Dīn's facility for poetical rhythm, and his mastery in selecting a *baḥr* appropriate to the mood and theme, are manifested to the full in his *Tarjī'āt*.

In addition to T X and XXXIII, which have already been cited in this regard, Rūmī's use of metre may be illustrated by reference to three other stanzaic poems: T XVIII, XIX, and XIII. The first of these is a meditative poem, but its theme is travel: the journey to the next world.

The *rajaz-i muṣamman* chosen by Rūmī suggests the rhythm of a journey on camel (and today might equally well be said to suggest the motion of a railway train):

nāma rasīdh zān jahān bahr-i murāja'at baram
'azm-i rujū' mī-kunam rakht ba-charkh mī-baram

More rapid and restless is the *hazaj* of T XIX, the second stanza of which begins as follows:

tīz-āb tuvī va charkh māyīm / sar-gashta chu sang-i āsiyāyīm

In contrast to both the foregoing metres is the more solemn measure of *muṣṣarī'* found in T XIII, which opens with an evocation of the descent to Earth of Angels whose mission is to escort God's lovers Heavenwards:

paykān-i āsmān ki ba-asrār-i mā darand
mā-rā kashān kashān ba-samāvāt mī-barand.

Rhyme

An essential skill for the Persian classical poet, especially where the *qaṣīda* and *ghazal* were concerned, was that of selecting and sustaining an appropriate rhyme (*qāfiya*) for each poem. Rūmī complains that self-expression is hampered by the dictates of rhyming. One such remark - *in qāfiya tangast*, "This rhyme-scheme is narrow [i.e. restrictive]" - appears in *Tarjī'* XII, line 12. Evidence of the author's impatience with considerations of both rhyme and metre is to be seen in another poem (D, vii, p. 58: *ghazal* 3186). Its rhyme ending is *-ūlī*; the first eight lines are in Persian, the last five in Arabic. Having sustained the rhyme with his usual inventiveness, Rūmī concludes in resonant style with the following *bayt*:

'alā 'llāhī bayānu mā naḡamnā / mafā'ilun mafā'ilun fu'ūlī.

"It is for God to explicate our verses -

Tarumtumentum Tarumtumentum Tarumtum!"

Despite all this, Rūmī is able at times to achieve fine effects through the use of rhyme. Notable is the frequency of internal rhyme on which Bausani remarked, and which is associated also with the form of verse known as *musammaʿ* (see Maḥjūb, *Sabk-i Khurāsānī dar shi'r-i Fārsī*, pp. 160-162). Internal rhyme often has the effect of heightening the

rhetorical argument, as for example in verses 2 and 4-9 of T II and also in T XXIX, which begins:

bā shīr rubah-shānagi āvardimān dīvānagi
afzūdhimān bīganagi bā har but-i dū-dānagi.

An example of internal rhyme for didactic "shock effect" is the following (T XIV, 21):

ay ṭama'-i zhāzhkhā gandatar az gandā
tāt nagīradh balā mich nagūyi khudhāst.

On the other hand, internal rhyme can impart extra zest to more light-hearted passages, as in T XIV, 30:

qā'ida-'ī khwash nihādh dar ṭarab u dar gushādh
chashm-i badhash dūr bādh va 'llahī khwash-sunnatī.

One phenomenon which would repay detailed study is the manner in which the exigencies of rhyme-scheme in Rūmī's verse often bring about the use of some word or phrase which involves or suggests a new or associated topic, the author's train of thought being readily apparent. In some instances the choice of *radīf* dictates the entire mood of a poem or stanza, as in the lengthy and wistful ghazal (D vii, pp. 28-30: no. 3144), which begins:

baḥr-i mā-rā kinār bāyastī / vīn safar-rā qarār bāyastī
shīr-i bīshamiyān-izanjīrast / shīr dar marghzār bāyastī

and concludes thus:

ma'da pur dūgh u gūsh pur zi durūgh / himmat-i al-firār bāyastī
gūshhā basta ast lab bar band / az khīradh gūshvār bāyastī
az kināyāt-i shams-i tabrizī / sharḥ-i ma'ānī-guzār bāyastī.

The same phenomenon is found in each of the four stanzas which make up T V, a truly masterful composition. Another example is the final stanza of T XLIV, where the *radīf* chosen, *-ad shudhī*, commits the poet to addressing his listener in the second person. Inventive use is made of the possibilities: in three *bayts* the penultimate word is Persian (*ṣadh*, *khwadh*, *āmadh*), the other rhyming words all being Arabic passive participles of the form *mufa''al*. By this means the poet achieves a coherent and harmonious conclusion to his *Tarjī'*, describing for his audience the attributes and destiny of God's true lovers:

chun talaf-i 'ishq-i mu'abbad shudhī / gar tu yakī rūḥ budhī ṣadh shudhī.

Language

Rich linguistic variety is another striking quality of the *Dīvān-i kabīr*. Both Khurasan and Asia Minor, the regions where almost all Mawlānā Rūmī's life was spent, were ethnic and linguistic "melting-pots". As a native of Balkh it is likely that Rūmī knew well the Eastern Turkic language of that region. He was a master of Persian and Arabic, and it is evident that in Anatolia he also learned at least some words and phrases of Demotic Greek. As Abdūlbāki Gölpınarlı stresses (*Mevlāna Celāleddin*, p. 259), it is "the language of the people" that Rūmī speaks in his verse (although naturally there are exceptions).

In Rūmī's poetry, unlike that of his son Sulṭān Valad, Turkish is found only in the form of single words or phrases. Usually the intention seems to be quite simply playful, as in T XXVI, line 19:

ān turk salāmam kunadh u gūyadh gaysan
gūyam ki khamūsh kun ki na gay dānam u nī bay.

"That Turk gives me his greeting and asks, "Are you well?"

I tell him, "Be quiet; I know neither "well" nor "ill".

In one ghazal rhyming in *-ardī* (D vi, p. 273: ghazal 3066), Rūmī begins with a two-language dialogue with his "Turkish" (cruel) beloved. The first three *bayts* are similar in structure, Rūmī speaking in Persian in the first *miṣrā'* and the Turk replying in Turkish in the second. Rūmī exploits the Turkic perfect verb ending *-dī*:

rasīdh turkam bā chihrahā-yī gul-varđī
buguftamash chī shudh ān 'ahd guft ūl vardī.

As a result of his training in "the sciences of religion", his reading of secular Arab writers, and his years of training in Syria on the instruction of Burhān ad-Dīn Muḥaqqiq, Rūmī knew Arabic well. The Arabic which he uses, as Gölpınarlı has pointed out, is generally colloquial in character. On the other hand, one also finds in the *Dīvān-i kabīr*, as in Rūmī's other works, countless quotations from, adaptations of, or allusions to Koranic and other classical Arabic texts. The inclusion of passages in Greek further testifies to Jalāl ad-Dīn's interest and competence in languages. One example is found in ghazal 3682 (see D vi,

p. 42). Here is a line beginning in Greek and ending in Persian (D vii, p. 2: ghazal 3109):

kālī mayrā liyirī pū stin kālā stin
shab shumā-rā rūz shudh nīst shabhā-rā shabī.

Linguistic virtuosity is demonstrated by Rūmī in the facility with which he deploys his wide knowledge and versatility, not least through his "macaronic" verse which uses two or more languages within a few half-lines. The mixing of Persian with Turkish and with Greek has already been mentioned. The following excerpt, which mixes Persian with Arabic, is taken from an exuberant passage in the final stanza of T XXXIII, to which reference has already been made:

hazārān şūrat-i zibā va dīlbar / yuvallidhum sharābuk min 'aqīmī
ḥabāb-i ān sharāb ū şafvat-i ū / shifā'un fī shifā'in li 's-saqīmī.

Rhetorical devices

Rhetorical figures abound in *Divān-i kabīr*, including most of the types current in mediaeval Islamic literature. A passage from one of Rūmī's discourses establishes that he had an acute knowledge of the niceties of rhetorical terminology. He explains the distinction between analogical comparison (*miṣāl*) and simile based on formal resemblance (*miṣl*) (*Fīh mā fīh*, ed. Furūzānfar, p. 167; the text is also cited by Meisami, *op. cit.*, p. 37). The rhetorical aspect of Rūmī's poetic skill is well known but scope remains for more detailed study. The treatment of the subject in this chapter is of necessity very superficial.

The poetic and rhetorical devices employed by Rūmī include dialogue or disputation (*munāẓara*), paradox, hyperbole (*mubālagha*), repetition, personification (of an abstract or inanimate entity), aetiology (*ḥusn-i ta'līl*), assonance and alliteration, onomatopoeia, and perhaps above all wordplay (*tajnīs*). Simile and metaphor will be touched on in the discussion of imagery. This is not an exhaustive inventory, but must suffice for present purposes. The effects to which those artifices and embellishments are deployed reflect the poet's artistic and didactic

intentions: in one context they serve to enliven the discourse, while in another they underscore the logic of his argument. Most incidences of rhetorical figures in the *Tarjī'āt* are noted in the commentary. A few salient examples of each type are listed below.

Dialogue or disputation: XI, 40-47 (Bulbul and Rose; a remarkably novel treatment); XXI, 3-4 (Rūmī and the Beloved for whom he will sacrifice all) and 14-15 (the Beloved responds to Rūmī, who begs him to stay); XXV, 25-27 (resurrected souls tell God of their ordeal of terrestrial exile); and XLI, 32-38 (flora explain their characteristics).

Paradox: VIII, 32a ("you are the form of Love, yet you have no form"); X, 13a (power and powerlessness are one) and 21 (Zulaykhā was a slave who bought her master); XXI, 48 ("you [malcontented disciples] are kings, yet you are beggars"); XXIV, 45a ("seek the remedy in the pain"); XXXVII, 36b ("Universal Intellect, which speaks through silence").

Hyperbole: VIII, 29b (such a thirst as thousands of Euphrates could not quench); XXXIV, 22 (Jesus is but a footman!).

Repetition: V, 9b (*hīch magū* thrice); X, fourth stanza; XI, 12a (*bahār āmadh bahār āmadh*); XXXIV, 16b (*khafā andar khafā andar khafāyī*).

Personification: V, 25-31 (a defiant speech to Grief); X, 52-54 (Ear and Mind converse); XX, 4-7 (Wine and Goblet speak and assault the mind).

Aetiology: V, 13 (blackness of grief from the Beloved's dusky tresses); XI, 80-82 (Rose shudders as birds foretell the future); XX, 29; XXV, 3 (heavenly spheres fattened from God's cup); XXX, 16b; and XLI, 32-38.

Assonance and alliteration: XXXII, 11a (*ān ṣāghar-i shāhāna-'i mardāna bugardān*); XXXVII, 32b (*shūrīdha mashaw ba-shūrbāyī*).

Onomatopoeia: XIV, 28a (the sound of the *nay* or reed-flute: *jūsh kunadh nay va nūsh*); XXXIX, third stanza (*-āgh kard as radīf* expressing the poet's agony); XXXII, 9b (*kū tantana ū dabdaba-'i murgh-i havāyī* - fluttering birds). Another evocative sound effect comes in X, 57:

shahr pur az bāng-i khar u gāv shudh
bar sar-i kuh bāshadh bāng-i vuḥūsh.

Wordplay is a speciality of RŪmī, the lover and master of language. Among the innumerable instances found in the *Tarjī'āt* one may mention IV, 21a; V, 14b; XI, 84b; XXII, 1-2; XXVII, 11a; XXXI, 34b. For didactic argument, XXIV, 10 is a striking specimen aided by the rhythmic stress on *chī*:

bā khūbī-'ī yār-i man zan chī buvadh ṭablak-zan
dar maṭbakh-i 'ishq-i ū shū chī buvadh kāsa-shū

Equally boisterous is the pun on *ḥadd* in XLIV, 16b:

ay diliman bādha bukhwar fāsh fāsh
ḥadd nazanandat chu tu bī-ḥadd shudhī.

Imagery

Finally but by no means least, RŪmī's work is notable for its dazzlingly profuse and diverse range of imagery. Many writers have focused on this subject; in particular, Part II (pp. 59-222) of Professor Annemarie Schimmel's *The Triumphal Sun* surveys the range and significance of Jalāl ad-Dīn's *Bildersprache* in magisterial fashion. Her categorization of the material is worth touching on inasmuch as it suggests the breadth of experience and knowledge upon which RŪmī's creative imagination drew. The subjects are as follows: the sun, water, gardens, animals, children, daily life, food, diseases, weaving and sewing, the alphabet, chess and polo, Koranic imagery, images from history and geography, Sufi history, and Sufi music and dance.

Almost any RŪmī's *Tarjī'āt* would furnish an abundance of images and similes. Faced with such *embarras de choix*, one can but choose a handful by way of illustration. In T XIII, 3b shadows drink from the spring of the Sun; in 17b of the same poem, *taqlīd* or blind conformity is as the staff of Moses (the Prophet who represents the primacy of Law); in XXIX, 13b the Beloved's forbearance, like that of Moses, raises dust from the sea. The succession of day and night is likened in XXVII, 9-10 to a parti-coloured rope, feared by all who have ever been bitten by a snake. RŪmī and his friends who grieve at Shams's absence are like unweaned babies weeping for their mothers' breasts (XXXVII, 15-17). Insofar as

they are do not conform to Truth, mankind are upside-down in form like the letters *lām* and *alif*, which form *lā* ("No", i.e. that which is ultimately unreal) (XXVIII, 19a). Finally, a life lived in worldly anxiety and spiritual disunity is like life in a smoke-filled house, or like a nightmare from which one awakes to find that it was all a phantasy, True Reality being perfect and harmonious Unity (XLIII, 1-12).

Structure

According to his own testimony, Jalāl ad-Dīn Rūmī composed verse in order to please and influence people who loved poetry. As author of the greatest didactic epic poem in the Persian language, the *Masnavī*, he was equally proficient at structuring a ghazal. Just as the logical structure of the *Masnavī* is not always immediately apparent - more than one Western critic has accused it of structural incoherence - that of the ghazals often reveals itself only after careful analysis.

In composing the *tarjī'*, which a leading scholar has described as essentially a sequence of individual ghazals strung together (Muḥammad Ja'far Maḥjūb, *Sabk-i Khurāsānī dar shi'r-i Fārsī*, pp. 158-9), the exercise of control over form and content is particularly demanding. This is both because each stanza should contain precisely the same number of lines, and also because a *Tarjī'* is much longer than most ghazals and so both form and content are harder to sustain effectively. Noteworthy in this respect is the work of Sanā'ī, the great pioneer of Persian Sufi verse from whom Rūmī clearly learned a great deal. One of Sanā'ī's *tarjī'āt* (*Divān-i... Sanā'ī*, ed. Mudarris-i Raḡavī, pp. 717-733), runs to ten stanzas of nineteen bayts; another (pp. 747-759) comprises eleven stanzas of twelve lines each. Those poems, however, were composed for notables and must have been carefully revised.

The palpable spontaneity of the *Tarjī'āt* of Rūmī, and their flaws, as well as what is known of the author's attitude to poetry, rule out any possibility of analogy with Sanā'ī in this respect. Rūmī's ability to keep track of his lines, as it were, is notable in view of the state of

ecstasy in which many appear to have been composed. With few exceptions (e.g. T XXXI and XXXIV, but the ending of the latter may simply not have been preserved), he is impressively consistent in that respect. In some *Tarjī'āt* the stanzas are lengthy: eighteen *bayts*, in the case of T XXIV. In each *band* or tie-line of T XI, the longest *Tarjī'* (seven stanzas of twelve lines), the author mentions the number of the stanza to come. This is a sure indication that Mawlānā Rūmī, for all his explicit disclaimers, was very much aware of the process while composing verse.

The capacity for sustained discourse and invention so evident in the *Masnavī* is by no means absent from the author's *Dīvān*. In the 84th and final *bayt* of T XI the poet untypically praises his work in these terms:

ba-pīsh-i muftī-'i avval barīdh in haft fatvā-rā
zi tarjī'-i chunīn shi'rī ki sūzadh nūr-i shi'rā-rā.

As has already been noted, a mercurial tendency to switch from one mood or mode to another is one of the striking characteristics of Rūmī's lyric verse. Allied to this is a capacity to link or interweave diverse themes within the structure of a ghazal or *Tarjī'*. Interesting examples of such skilful interweaving of themes are to be found in T XXIII. This poem begins by celebrating the Perfect Saint as manifestation of celestial beauty (lines 1-2). Rūmī's drunken passion for Shams is described, and expressed in a dialogue with his heart (3-6). The Earth and Sky yearn for Shams (7), but God reminds all that for those who show patience and devotion ultimate happiness is assured (8-11). The poet then resolves to conceal his love for Shams (12-13). The second stanza begins with a discourse on the Holy Tradition according to which God created the universe that He might be known (14-16). Man being God's Deputy, it is his duty to purify his heart so as to mirror the Divine Attributes (17-18). Purity brings true freedom and friendship with the Saint (19-21; note the return to the theme of 1-2). One also needs self-negation and detachment from all apparent good or ill in this world (22-23). At this point Rūmī remarks that his poem needs a new theme (24). The opening lines of the third stanza describe hyperbolically how great the poet's stature would be were his Beloved still with him (29-36), drunk with love (cf. 5), and unfettered by human limitations (cf. 19-

21). He would preserve the Light of God unaided (cf. 12-13 and 17-18). God now speaks: He is concealed from the world's eyes, but sees all and will reward the patient (37-38; cf. 8-11). But for worldly trials, which even the mighty Prophet-King Solomon experienced, Man [His Viceregent] would have no achievements for which to be rewarded by God (39-40; cf. 17-18). But for the world and the lower ego's evil magic, Rūmī would be altogether free (41; cf. 29-36). The poet prays for the well-being of his Beloved who brings joy to the soul (42; cf. 1-2).

Tarjī' V, on the other hand, exemplifies those in which the tone and message of each stanza progresses logically to the next. Rūmī pleads with Shams-i Tabrizī to return and restore his spiritual equilibrium. Each stanza is more urgent and more eloquent than the next; details are contained in the commentary. This *Tarjī'* or stanzaic poem is truly a masterpiece of methodical construction.

Intent

As a prelude to examining the possible reasons why there should be a *Divān-i kabīr* at all, it seems appropriate to consider briefly Rūmī's attitude towards poetry and its composition. Much has been made of the passage in his sixteenth Discourse, (*Fīh mā fīh*, ed. Furūzānfar, p. 74), in which he says in effect that he cares little for poetry but produces it purely to please an audience who love and are affected by it. "Otherwise, what have I to do with poetry? (*man az kujā shī'r az kujā*). " Yet in the mediaeval Islamic world poetry was a craft whose practitioners learned through profound study of their predecessors' work. Apprentice poets were expected to commit to memory many thousands of lines and to study meticulously the *Divāns* of their distinguished predecessors, according to the renowned text in Nizāmī-'i Samarqandī's *Chahār maqāla* (ed. Qazvīnī, pp. 34-5; cf. A. J. Arberry's translation in *Classical Persian literature*, pp. 101-2). Rūmī appears to have been no exception to the rule, to judge from the wealth of quotations from and references to earlier writers found in his work. These include not only Sanā'ī and 'Aṭṭār, those earlier masters of Persian mystical verse whose

greatness and influence he openly acknowledges, but also secular poets such as al-Mutanabbī whom Rūmī loved to read (see Furūzānfar's note on *Fih mā fih*, pp. 245-6).

However, Jalāl ad-Dīn was far more than a craftsman in verse. He is universally recognized as one of the Persian-speaking world's greatest poetic geniuses. One purpose of this chapter is to show why this is so. The conclusion is that Rūmī's statement quoted above was intended to indicate the poetry for him represents only a means to an end. What, then, was that end? What drove Rūmī to spend so much time over many years composing not only his didactic masterpiece, the *Maṣnavī*, but thousands of shorter poems? Four purposes can be suggested.

The first motivating factor in the composition of Rūmī's *Dīvān* is an expressive, "therapeutic" purpose. There can be no question of applying to a figure of Rūmī's spiritual stature any form of mechanistic psychoanalysis. Yet even saints are made of human psychic material and it is evident that Rūmī lived part of his life under enormous psychological pressures. His son Sulṭān Valad relates in the *Ibtidā-nāma* how Jalāl ad-Dīn was transformed from sober academic to impassioned lover by the advent of Shams. The evidence is too overwhelming for Valad's account to be dismissed as poetic exaggeration. Nevertheless, too drastic a schematization of events may lead to false conclusions. It must be remembered that Rūmī had been under the influence of Sufism from his earliest childhood, his father Bahā' ad-Dīn Valad being a Sufi as well as an eminent 'ālim. After Bahā' ad-Dīn's death Burhān ad-Dīn Muḥaqqiq Tirmizī came to instruct Jalāl ad-Dīn in Sufism. Valad's characterization of events has coloured the account of Rūmī's life given by almost all later writers. Arberry, for example, describes the change thus in his introduction to *Discourses of Rūmī*, p. 6: "The intense excitement of these adventures transformed Jalāl al-Dīn from the sober divine into an ecstatic wholly incapable of controlling the torrent of poetry which now poured forth from him". As has been shown, his control over the poetic process is remarkable and readily demonstrable.

The passionate expressiveness of Rūmī's lyric verse must also be seen in the context of the conventions that governed medieval Islamic poetry, and nowhere more than in the Persian-speaking world. This has been well demonstrated by Julie Meisami in her study, *Medieval Persian court poetry* (pp. 20-24). Pledges of love and loyalty, expressions of yearning and sorrow, were phrased in terms which to western sensibilities almost invariably give rise to suspicions of insincerity. This, as Meisami explains (*op. cit.*, pp. 8-9), has done much to vitiate western scholars' appreciation of that poetry. Yet in mediaeval Muslim society, that vehemence of emotive expression was required and expected precisely in order to prove sincerity. An additional factor to be considered as regards the language of love in Rūmī's lyric verse is the previous tradition of Sufi poetry. One of the primary themes of Arabic Sufi poetry from the outset was that of the lover-poet's alternating joy and sorrow, "expansion" and "contraction", according to the prevalent state brought about in him (or her, for there were also Sufi poetesses) by the Divine Beloved's apparent "kindness" or "cruelty". Unless the symbolism of Sufi love poetry be understood it is not possible to understand correctly the nature and purpose of Rūmī's "love discourse", his expression of emotions and states.

Notwithstanding that caveat, the psychological factor in Rūmī's poetry is significant. The *Divān-i kabīr* is replete with poems in which Jalāl ad-Dīn voices his love and yearning, his radiant joy and bitter sorrow, rejoices in his friendships and grieves at his isolation. Examples from the *Tarjī'āt* include several outstandingly expressive poems, such as V, X, and XXVII, in which the author describes his piteous state and pleads with Shams to show pity and return to him.

The second purpose for the *Divān* might be called "apologetic". Rūmī was concerned that those around him should understand what had happened to him; that his actions and teachings were consistent with the very heart of the teachings of Islam; that Shams ad-Dīn Tabrizī was a saint; and that those who thought ill of him were failing themselves. While Jalāl ad-Dīn was very young, his father had suffered from troubles occasioned by doctrinal differences and the jealousy of others. Rūmī therefore knew

those dangers well. He was also aware of the criticism of Shams ad-Dīn Tabrizī by some within his circle as well as by outsiders. The problem was exacerbated by differences of personality: Shams was uncompromising and lacked the quality of diplomacy displayed by Jalāl ad-Dīn and Sulṭān Valad in building up and then protecting what became the Mawlavī Order.

"Apologetic" passages in the *Tarjī'āt* include XXIV, 30-34. Here Rūmī appeals to Shams's critics, who are poisoned by pride, and challenges them to go to Shams; he guarantees that Shams will receive them kindly:

*ay jān-i badh-andīshash gustākh dar ā pīshash
man mujrim-i tū bāsham gar gīradh darbānat
dar bāz shavadh va 'llah darbān buzanadh qahqah
būsadh kaf-i pā-yī tū chun bīnadh ḥayrānat
khanda bar-i yār-i man pinhān natavān kardan
har dam raṭalī khanda mī-rīzadh dar jānat.*

More dramatic is T XVIII, 48, in the very last line of which Jalāl ad-Dīn suddenly rounds on the person or persons held responsible for the shedding (literally or by intention) of Shams's blood:

*Ay tu ba-fikrat-i radī khūn-i ḥabīb rīkhta
nīk nigar ki ū tuvī ay tu zi khwadh gurīkhta.*

"O you who, thinking shameful thoughts, have shed my beloved's blood, mark this well: you are *he*, o you who have fled from yourself!"

The third purpose is directly didactic. If all poetry has a message, this is especially true of Sufi poetry. As a spiritual master with many disciples, Rūmī had to employ appropriate means of spiritual and ethical instruction. All his works are full of teaching material. While it is true that the *Maṣnavī* is more obviously didactic than the *Dīvān*, many of the *ghazals*, especially the longer ones, and the *Tarjī'āt* contain moral and doctrinal teachings; many of them contain stories interspersed with didactic comments, a combination characteristic of the *Maṣnavī-i ma'navī*, as of most classical Persian didactic verse. Examples could be cited from several of the forty-four *Tarjī'āt*; some of the more salient ones are IV, 5-7 (night vigils of the Prophet); XXIII, 15-19 (God explains to him the reason for Creation); and XXVIII, 35-40

(Pharaoh's secret jealousy of Moses). Didactic passages without stories include II, 1-12 and 16-27 (blessings of the Ramadan fast); XII, 6-11 (purity and detachment of the Prophet Muḥammad; the gross and illusory nature of this world compared to Heaven); XVII, 1-4 etc. (do not waste time, prepare for the journey to the next world, your only real home); and XXI, 16-28 (misfortunes must teach us to fix our hopes upon the Afterlife; trust in Providence; death is birth into a new life). Rūmī produces "shock effects" in passages such as X, 25-29 describing the resurrected soul shooting upwards like an arrow into Heaven.

Lastly, there is what might be termed an "inspirational purpose" for the *Divān-i kabīr*. This too is in a sense didactic. There are abundant signs that Rūmī's verse was intended to instil in the audience something of his own spiritual enthusiasm and "intoxication", his all-absorbing yearning and love for God, and to communicate something of the insights and spiritual states granted to him by Divine Grace. Rūmī's descriptions of such states and emotions are very often accompanied by admonitions that any hardships encountered on the Path of Love are compensated for on a truly incommensurable scale, and - a vital point - that the heart-knowledge of the drunkard is superior to the mental knowledge of the sober man or exoterist. A great many of Rūmī's lyric poems begin with one line or more setting the scene for the entire poem. In some cases the context is recapitulated in the closing line as well. Those *Tarjī'āt* in which Rūmī describes his nocturnal vigils for worship and/or spiritual intoxication commonly evince an "inspirational" intent. Evocative examples of this type of poem are T IV, XXV, and XLI.

Such features of Rūmī's poetic language as the repeated imperative (e.g. *bumīrīdh*, "Die" - see Bausani, *op. cit.*, p. 427-8) attest to Mawlānā Rūmī's intention to inculcate such aims and emotions in the listener. Examples from the *Tarjī'āt* include IV, 25-36 (cast off doubt, care, and Reason; have love and have faith); X, 12-15 (seek the state of perplexity wherein Reason is surrendered and Love becomes the teacher); and XL, 1-8 (take the plunge and drink of the Wine of Gnosis (*ma'rīfat*); those who "die" for God are imbued with indomitable force).

Yet another aspect of Rūmī's "inspirational didacticism" is encountered in passages wherein the poet urges followers to return to the spiritual struggle and avoid half-heartedness: e.g. XVII, 1-12; XXI, 17-22; XXVIII, 24-35 (gain control of your soul, which needs a good ruler just as the world needs good governance); and XXXII, 1-5 (realize the stature of your true identity; forsake this world for the world of the Spirit).

Despite the analytical manner in which the motivation for Rūmī's lyrical poetry has been approached, the present writer is well aware of the limitations of such analysis. It is easy to see, for instance, how category 4, "lyrical didacticism" designed to instil enthusiasm in others, in a sense relates both to category 1, self-expression arising from psychological pressure, and to category 3, "instructional didacticism". Such a schematization may enlighten rather than confuse on condition that it be seen as a modest methodological means to an end.

It is essential to add that from a higher, hence a "more real", viewpoint the motivational categories mentioned earlier have no validity. Such a paradox is barely explicable to those who cannot understand or accept the Sufi view of the distinction and relation between soul and Spirit. The phenomenon of Rūmī's overwhelming love for Shams ad-Dīn Tabrīzī was real and providential, and it caused profound distress in Mawlānā Jalāl ad-Dīn's soul so long as part of him remained dependent on Shams as a locus manifesting Divine Beauty to him (the need of Jacob for Joseph is perhaps analogous).

Shams's company - and afterwards even the sentiment of it despite his absence - enabled Jalāl ad-Dīn to externalize certain spiritual states in a way that at times comes close to expressing the inexpressible. His turmoil resulted in the production of a corpus of mystical verse that is unsurpassed in world literature. Yet being an exalted spiritual Master Mawlānā Jalāl ad-Dīn Rūmī in the core of his inner being never ceased to be in serene communion with Almighty God even when giving voice to the rapturous lyrics which have been discussed in this chapter. Time and again in these poems the reader will find the

atmosphere of tumultuous emotion relieved by sober and contemplative passages which bear the unique stamp of a great saint and sage.

Content

It is now time to pass on from the formal and motivational aspects of the *Dīvān-i kabīr* and consider its content. First of all one may mention the immense variety of sources upon which Rūmī drew. They include the Holy Koran, *Aḥādīth* or Prophetic Traditions; secular classical authors in prose and verse, in Persian and Arabic; the dicta and writings of many Sufis, not least Rūmī's father Bahā' ad-Dīn Valad; and the folklore of Central Asia and the Near and Middle East. The sources have been treated by Furūzānfar, Humā'ī, Schimmel, Golpınarlı, and others.

What are the main themes and subjects of the *Dīvān*? In the present essay it would be altogether superfluous to attempt to cover them all. The preceding sections of this chapter may also have given some indication of the many and varied aspects of the *Dīvān*'s subject matter. Both Chittick and de Vitray-Meyerovitch have analysed and explained admirably Rūmī's ideas and their expression. Both analyses start from the viewpoint of Sufi doctrine and are set within an admirably clear and logical framework. Chittick's book, *The Sufi Path of Love*, adopts a threefold primary categorization. "Theory" has the subdivisions "Seeing things as they are", "Spirit, Heart, and Intellect", "God and the World", and "Man". Next comes "Practice", comprising "Doubters and deniers", "The Prophets and Saints", and "The Discipline of the Way". The final part, "Attainment to God", has the subdivisions "Naughting the Self", "Love", "Separation and Union", "Imagination and Thought", "Poesy and Imagery", "The Garden of Spring", "The Heart-Ravishing Beloved", "Winedrinking and Revelry", and "The Beloved's Beloved". In fairness to Professor Chittick it must be mentioned that he describes the foregoing scheme as only one of many possibilities and emphasizes that Rūmī's teachings cannot be thought of as a system in the normal sense of that term (*op. cit.*, p. 13). It is noteworthy that each of Chittick's sub-themes is illustrated by at least one passage from the *Dīvān*.

A few doctrines and themes call for summary mention in this study, in order to underpin and supplement relevant annotations to the *Tarjī'āt*.

Aspects of Unity (*Tawḥīd*) must come first, this being the cardinal doctrine of Islam. The *Tawḥīd* expressed in the first part of the *Shahāda* or Testimony of Faith, "No god but God", is followed to its logical conclusion in Sufi doctrines about the nature of the Cosmos and the Soul. All hierarchical levels of Reality reflect and are reflected by one another. All Being praises and serves Him, willingly and knowingly or otherwise. All depend on the One. Such is the basis of symbolism, and of Rūmī's symbolic speech which evokes the sacred aspect of all things.

God and Man. In one aspect, that of the Law, God is the Master and man the slave and it cannot be otherwise. Yet God has given Man, unlike any other creature save the *jinn*, the choice to follow an Upward Way in conformity with the Divine Will, or a downward way in defiance of it. By virtue of this freedom of action and his powers of intellect and inner vision, man is the "Deputy of God on Earth". His mission is to apply his lifespan, gifts and self-discipline as means to know and love God as fully as possible; to serve Him; and to help mankind and all creatures.

Universal or Perfect Man. Divine Attributes are fully reflected, to the extent of human possibility, in the Perfect Saints and Prophets. Their spiritual power, by God's Grace, maintains the fundamental order of the world. Though Islam stresses the direct link between Creator and Servant, the Saints are perfect intermediaries and guides. Their spiritual beauty manifests Divine Truth. Rūmī never uses the term "Universal Man", but clearly sees Shams as such a figure. For him, Shams represents the *Sāqī* or Inspirer, the Intellect, and his own True Self.

Love Supreme. From a different point of view, God is All-Merciful and All-Loving towards the entirety of His Creation. Those whose destiny is happy will turn, sooner or later, to the way of true Love, all other love being transient and "metaphorical". Sincere Love is the alchemy which transforms the heart to gold; it is the key to Eternal Bliss.

Form and Meaning. In his terrestrial exile, man tends to allow his lower self to trap him into accepting the realm of physical Being as more real than the Realm of the Spirit. Worse yet, his capacity for imaginative self-delusion may even lead him to deny that the latter exists. In fact forms have no value save as symbols leading us to the Supraformal. Only Meaning possesses real value. Real love, knowledge and perception liberate us from Form through Meaning. The poetry of Rūmī and other true Masters of Sufism is an inspired and purposive deployment of Creative Imagination, its aim being to liberate people from mundane unreality and direct them towards Eternal Reality. That observation may serve to conclude this presentation of some of the key themes expounded in the *Divān-i kabīr* of Mawlānā Jalāl ad-Dīn Rūmī.

NOTES ON THE TEXTUAL HISTORY AND AUTHENTICITY OF RŪMĪ'S *DĪVĀN*

Textual criticism and Islamic literary manuscripts

The textual history of literary classics is a subject to which relatively little attention has been paid in the field of Islamic studies. This is so despite the number of texts (albeit only a small fraction of the corpus of Islamic literature) which have been published in proper critical editions in which the mss. are assessed. The main purpose of studying the history of a given text is perhaps to aid in the following: assessing its importance and influence in the literature of the language, region or period concerned; establishing whether the work is authentic; and, of course, deciding which of the available mss. are most reliable as guides in reconstructing the text in question. The popularity and importance of a pre-modern Islamic text can often be gauged partly by the number of known mss., with allowance made for the possibility that other copies have been lost or destroyed. By that criterion, some works appear to have circulated widely soon after their composition, only to lose popularity later, permanently or temporarily. The poetical works of Rūmī present an interesting case for detailed study, towards which these notes are but a preliminary contribution.

The fundamental principles of textual criticism are largely the same whether the text be oriental or occidental, classical, mediaeval or modern. Nevertheless, recent scholarship in Islamic studies points to significant differences from classical studies as regards the practical results obtainable in classifying mss. In his article "Establishing the stemma: fact or fiction?" (*Manuscripts of the Middle East*, 3, Leiden 1988, pp. 88-101), J. J. Witkam points out that whilst for ancient Greek or Latin texts "the period between author and archetype is immensely long" that does not apply to mediaeval Islamic texts, of which indeed some authors' holographs survive. But the relationship between Islamic ms. texts can be complex despite the relatively short time span. Yet that factor does not work altogether to the advantage of the Islamicist. Witkam shows, by examining several Arabic works, that it is rarely

possible to construct a stemma for the ms. traditions. He characterizes a stemma as "the final verdict on the history of a particular text" (*art. cit.*, p. 98). Later in this chapter more consideration will be given to research by Witkam and by another scholar, J. T. P. de Bruijn.

Rūmī's poetical works: basic problems of the text

Jalāl ad-Dīn Rūmī's *Maṣnavī* is acknowledged as his *magnum opus*. But his *Dīvān-i kabīr* (also widely known as *Dīvān-i Shams-i Tabrīzī*) too is considered one of the finest masterpieces of Sufi poetry in Persian, or in any language. Now, both works exist in many extant mss. and both have been printed during the 20th century in editions which while not wholly definitive are very competent works of textual criticism: the *Maṣnavī* by R. A. Nicholson, the *Dīvān* by Badī' az-Zamān Furūzānfar. Furūzānfar's edition was noticed by H. Ritter in *Oriens*, 13-14 (1960-1961), p. 485. While generally praising vols. i-iv, Ritter pointed out their omission of many variant readings. In the case of two such monuments of Persian literature, it might be supposed that their authenticity has never been questioned. This does indeed apply to the *Maṣnavī*, yet even there the statement requires qualification. Firstly, the seventh *Daftar* or volume, found in some mss. and printed editions, is known to be the work of Ismā'il Rusūkhī Anqaravī. Secondly, the rapidity with which the text became extensively corrupted by copyists raises the possibility that a number of *bayts* are scribal interpolations and not the work of Rūmī.

With the *Dīvān*, the situation is less clear-cut. Two main questions arise, both concerning its authenticity. Firstly, can the entire *Dīvān* be regarded as genuinely the work of Rūmī? In Furūzānfar's critical edition it comprises more than 40,000 *bayts*, and some earlier printed editions include poems that are certainly inauthentic. Secondly, why is there so great a divergence between the contents of the early mss.? In seeking answers to these questions, account must be taken of several factors: the process whereby Rūmī's lyric poems were recorded; the date and number of extant mss.; the character of the earliest of these, and the relationships between them; and the stylistic and linguistic

characteristics of Rūmī's poetry. In what follows, some references will be made to the next chapter, which describes the earliest known mss.

The manuscripts: the process of recording poems

It is likely that once Jalāl ad-Dīn Rūmī had acquired a circle of disciples who revered him as a saint much of what he said in their gatherings was carefully recorded. This applies not only to his discourses, selections of which have been preserved in *Fīh mā fīh* and *Majālis-i sab'a*, but also to his ghazals. The case of the *Magnavī* was different since its verses were dictated privately to individual disciples. According to Shams ad-Dīn Aflākī (*Manāqib al-'arīfīn*, ed. Yazıcı, I, pp. 237-8; cf. A. Gölpınarlı, *Mevlāna Celāleddin*, p. 250), certain disciples were responsible for recording their master's words and were known as *kātib al-asrār* ("scribe of secrets"). Aflākī attributes this epithet to two dervishes whom he also calls *yār-i rabbānī* ("beloved of the Lord"). One, Bahā' ad-Dīn Baḥrī, is named as the source for several anecdotes concerning Rūmī. The other *kātib al-asrār*, Fakhr ad-Dīn Sīvāsī, is also described by Aflākī (I, p. 310) as *jāmi'-i kutub-i asrār* ("collector of the books of secrets"). Aflākī relates (I, pp. 237-8) that while Fakhr ad-Dīn was entrusted with recording the words of his master (*kitābat-i asrār va ma'ānī bar 'uhda-i ū būdh*) he suddenly became afflicted by a kind of insanity (*junūnī*) and began to adulterate the written record of Rūmī's words without authorization. A reprimand from Rūmī caused Fakhr ad-Dīn to realize that his lapse was due to a spiritual failing. He repented and was forgiven. The attention paid to that incident tends to suggest that scribal corruption of the *Dīvān* was the exception, not the rule.

The *kātibs* would write down Jalāl ad-Dīn's words as he spoke. In this way, there was the possibility of quotations being recorded as Rūmī's own words. Later the poems were arranged in a *Dīvān*. Of the early ms. codices, some were at first arranged according to their metre, others in the conventional manner: in alphabetical order according to rhyming letter. It is impossible, however, to determine precisely how or when

this was done. No copy of the *Dīvān* from the author's lifetime is known; no extant ms. can be identified as the chief, let alone the original, source for the text. Nor is there sure evidence for the existence of a *Dīvān-i kabīr* before 703/1303, some thirty years after Rūmī's death.

Manuscripts of the Dīvān: how, why, when and where were they produced?

Apart from the evidence cited above concerning Rūmī's amanuenses, there may be no more apart from the extant mss. themselves. Colophons are rarely of much help: many mss., including some of the earliest, name the copyist but patronage is very seldom stated. The mss. may be classified in different ways, according to (1) their date or the "generation" to which they belong; (2) their purpose or patronage: whether they were produced for dervishes or for use by others whose interests were more literary; (3) whether they represent the entire *Dīvān* or a selection; (4) whether their text is generally inaccurate or unreliable; and (5) whether they contain artistic features - e.g. fine calligraphy, illumination, or binding - or is mainly functional. Some of these categories, such as 1 and 2, and 1 and 4, tend to overlap.

1. Date. It is possible to classify the extant mss. broadly by date, using the rough measure of centuries (Christian era) by reference to one of the main bibliographical sources: Mehmet Önder *et al.*, *Mevlāna bibliyografyası*, ii, pp. 209-237. The extant mss. dating from each century number as follows, in very approximate terms: 14th century: 14. 15th: 21. 16th: 18. 17th: 12. 18th: 8. 19th: 15. Undated (late?): 5.

The mss. may also be categorized in six generally successive groups or "generations", although neither original texts from dictation nor a large-scale "archetype ms." are known to have survived to recent times:

dictations → compilations (no "master") → selections →
1st complete *Dīvāns* ("quasi-critical" editions) → corrupted *Dīvāns* →
corrupted *Dīvāns* with interpolated poems

2. Purpose. Patrons' names and the circumstances of copying are mentioned only in the colophons of very few mss. of the *Dīvān*. Consequently there is little scope for classifying the mss. by those criteria. It can, however, be said that most or all of the earliest mss. were produced for dervishes. Several contain inscriptions or *vaqfiyyas* indicating that they belonged to *dargāhs* or *tekkes* of the Mawlavīyya Order. As was noted by A. J. Arberry in regard to the Chester Beatty ms. (D), the arrangement of ghazals according to metre in several mss. implies their use for Sufi *samā'*. In general, the production of mss. for lovers of literature *per se* must have come later.

3. Selections. None of the oldest mss. are described internally as being intentionally selections rather than attempts to collect the entire known text. Early collections in mss. that are in fact selective are rarely described as such. The same applies e.g. to early *Sanā'ī* mss. which are entitled *Dīvān-i Sanā'ī* but contain only those poems to which the compiler and/or scribe was able to gain access. Some "selection" mss. include works by various authors. One such codex, Halet İla'elik 135 (dated 717/1317 and preserved at the Süleymaniye Library, Istanbul), will be discussed in the next chapter; amongst its contents are poems by Jalāl ad-Dīn Rūmī and by Sultān Valad.

4. Accuracy. In the first generation, there is less difference between mss. than might be expected. Whilst a certain amount of textual corruption had begun to take place by the late 8th/14th century it was far less extensive than that of the *Maṣnavī* until compilers and copyists in India began to insert inauthentic poems. Even then the text of the genuine poems of Rūmī was relatively unscathed. Probably this was chiefly because the *Dīvān* was less known and less popular than the *Maṣnavī*; the corollary being that changes or interpolations in the former would not assure the innovator so wide a future readership.

5. Artistic features. As the Konya Mevlāna Müzesi ms. M 68-69 (Ke) shows, the presence of fine illumination and calligraphic presentation does not necessarily entail emphasis upon aesthetic values at the expense of accuracy, as appears sometimes to have occurred with

illustrated literary mss. produced long after the author's lifetime. Manuscripts of artistic value normally indicate the attachment of prestige to the text or texts in question. If the patron's concern was for accuracy as well as beauty, and if the editor or scribe had the requisite skills and good ms. sources, then the resultant volume might - as in the case of ms. Ke - combine beauty with fidelity.

The search for the authentic text of the Dīvān

By reference to the bibliographical chapter included in this thesis it can be seen that the late Badī' az-Zamān Furūzānfar (henceforward F) was by no means the first scholar to attempt to improve on the received text. There is no indication that F or his predecessors expected to find a single original holograph or contemporary archetype, or imagined any of the mss. they examined to be such. This contrasts with the *Masnavī*; it is almost certain that some of the five earliest known mss. of that work dated between 677/1276-7 and 694/1295 were derived from an "archetype" produced before or soon after Rūmī's death in 673/1273. The variant readings, however, are numerous. The earliest extant ms. of the discourses known as *Fīh mā fīh* was copied in 716/1316. As for the *Majālis-i sab'a* and the letters (*Maktūbāt*), no mss. from before 753/1352 are known; see *Mevlāna bibliyografyası*, 11, pp. 3, 241, 251-255.

Devotees of Jalāl ad-Dīn Rūmī have searched far and wide for some original document in, or containing, his own handwriting. Apart from its intrinsic significance, such a discovery would provide palaeographic and other evidence of the characteristics of mss. produced by his circle. That in turn might shed light on the probable dating of the early undated mss. of works by Rūmī which Furūzānfar assigned (without citing any evidence) to the late 7th/13th century. Mehmet Önder's quest for a document containing the handwriting of Rūmī is discussed in his article entitled "Mevlāna'nın el yazısı üzerine bir araştırma", in *Millî Mevlāna Kongresi: tebliğler*, Konya 1986, pp. 291-298.

Textual problems and the authenticity of the Divān-i kabīr

That Jalāl ad-Dīn Rūmī did compose lyric verse is beyond doubt. Besides the testimony of Shams ad-Dīn Aflākī - not a wholly reliable witness - there is that of Rūmī's own son Sulṭān Valad. However, the attribution to Jalāl ad-Dīn of the whole body of work collected in the *Divān-i kabīr* and published by F under that author's name has been called into question by no less an authority than the late Professor Muḡtabā Mīnuvī. Mīnuvī contended vehemently that neither *Maḡnavī* nor *Divān* had been published in anything resembling their authentic forms ("Luzūm-i ihtimām dar chāp kardan-i kutub-i Mawlānā ba-ṭarīq-i ṣaḡīḡ-i intiqādī", in *Rāhnamā-yi kitāb*, xvii (Tehran 1354/1975), pp. 681-692).

Mīnuvī's strictures regarding the existing editions of the *Maḡnavī* are of considerable interest but need not be entered into here. With reference to the *Divān*, he bases his argument (*art. cit.*, pp. 690-691) upon an examination of the introduction to the first volume of F's edition, in which the editor describes in some detail the mss. consulted, and of the *apparatus criticus* to that edition. His argument may be summarized as follows. Two-thirds of the poems in the Konya ms. (Ke), of which a microfilm was obtained for F by Feridun Nafiz Uzluḡ, are the work of Sulṭān Valad or other followers of Rūmī. Much the same applies to the Dublin ms. (D). Since only one-third of the poems contained in those mss. are to be found in the two mss. of which Mīnuvī sent microfilms to F in order to help him in the preparation of a critical edition (Am and Ic), it is proven - according to Mīnuvī - that the other poems do not rightfully belong in Rūmī's *Divān*.

Mīnuvī being one of the greatest names in Persian scholarship, it is surprising to discover the above contention to be ill-founded. Details of the main evidence leading to its refutation will be found in the next chapter of this thesis: mainly in the discussion of codex Ar (ms. 2), although Ii (ms. 4), Ic (ms. 5), and Am (ms. 6) are also relevant. All that need be said here is that it is a simple matter to demonstrate that Ii and Am are "odd volumes" from what were originally made (or planned) as multi-volume sets; the same almost certainly applies to Ic.

Were those sets extant they would belong not to the group of small mss. comprising roughly 10,000 *bayts* but to the other category, dismissed by Mīnuvī: early copies of the *Divān* comprising between 30,000 and 40,000 *bayts*. It follows that according to quantitative criteria mss. Ar and Am would not be significantly more (or less) authentic than Ke or D.

It may be added that F's *apparatus criticus* is not totally reliable in determining which poems exist in a given ms. This weakness is complemented by its apparent opposite, as is exemplified by the problem referred to in a note to Table 3 in the next chapter. There are certain *tarjī'āt* which F's *apparatus criticus* does not indicate as lacking in mss. N and Y, but the lack of any variant readings from them raises doubts as to whether they do occur in those mss. The present writer has tabulated the contents of the mss. used in F's edition on the basis of his *apparatus criticus*. The resulting tables, which are too lengthy to be included in this study, corroborate the explanations already given for the omissions on which Mīnuvī based his argument against Rūmī's authorship of much of the *Divān-i kabīr* as edited by F.

In view of all the facts which have been mentioned, there is no justification for branding a poem as suspect or extraneous solely because F's *apparatus criticus* indicates its absence from some early mss. Where some later mss. are concerned the position is very different. As both Badī' az-Zamān Furūzānfar and Jalāl ad-Dīn Humā'ī have shown, certain printed editions of *Divān-i kabīr* include ghazals by poets other than Rūmī; see the bibliographical chapter in this thesis, on published texts and translations of the *Divān*. But none of those poems by Shams ad-Dīn Maghribī, Shams-i Mashriqī, Shams-i Ṭabasī, Jamāl ad-Dīn Iṣfahānī, Anvarī and Sulṭān Valad are found in the early mss.

As regards the authenticity of the *Divān* in relation to the known sources for the text, one more issue remains to be considered. How is one to account for the presence of particular poems in one early ms. only? The most likely explanation is that such poems were traced, identified and inserted by copyists who conscientiously searched for all available sources for the text. On available evidence, much the most

significant ms. in that respect is the fine Konya codex Ke. However, the *apparatus criticus* to F's edition indicates that a few ghazals are exclusive to D (e.g. ghazal 1132 in vol. iii and 1981 in vol. iv); to Ar (e.g. ghazals 1163 in vol. iii, 1785 in vol. iv); or to N (e.g. ghazal 2644 in vol. vi). One of the *tarjī'āt* - XXIX - is exclusive to Ka.

At this point one must turn back to Mīnuvī's article on the state of the text of Rūmī's poetical works, wherein two-thirds of the *Divān* are stated to be the work of followers of Rūmī. The presumption appears to be that Rūmī's verse was quite easy for Sulṭān Valad and numerous other disciples to imitate: sufficiently easy, in fact, for such extraneous poems to have been inserted in several early mss. without leaving a trace of the process - and without fear of their removal by editors unless their literary taste and insight were combined with aptitude for codicological research.

If mss. of the *Divān* dating from the beginning of the 8th/14th century (or, as F and perhaps Mīnuvī would have it, the late 7th/13th century) had indeed included a majority of poems not by Rūmī but by others, this could only have been done in one of three ways. First, supposing that one or more "master copies" of the *Divān* had existed in the author's lifetime, poems by Sulṭān Valad and others were added to it; that would either have been done with Rūmī's knowledge and approval or kept secret from him. Secondly, a "master copy" could have been prepared after Rūmī's death, consisting mainly of ghazals by others but including those of the founding Master of the Mawlawiyya Order. Thirdly, were there no "master copy" - and there is no evidence that there was one - it is hard to see more than one explanation for the presence of so much extraneous material in those early extant mss. which contain 35,000 to 40,000 *bayts*. Given the similarity between what their contents would have been if complete, one must suppose that the various scribes, or those under whose direction they worked, all either decided or simply chanced to include largely the same material in addition to the authentic works of Rūmī. The supposition is an improbable one.

Undeniably Rūmī's style and message influenced countless later writers; undeniably, too, the ghazals in *Divān-i kabīr* are not consistently superb. Yet specialists and non-specialists alike are united in considering Rūmī to be an outstandingly distinctive voice, a barely imitable genius. It has proved far easier to produce a pastiche than a passable imitation. It is hard to imagine anyone with a real knowledge of Persian poetry mistaking a ghazal by Sulṭān Valad for one by Rūmī, even if most did not include (as they do) the name "Valad". Furthermore, Valad's poems are already very distinctly separated and differentiated from Rūmī's in ms. II, dated 717/1317. Furūzānfar himself considered Rūmī's ghazal style unique and distinctive. In his monograph *Risāla dar taḥqīq-i aḥvāl va zindagānī-i Mawlānā*, pp. 149-155, published some years before he edited the *Divān-i kabīr*, he describes the processes whereby the *Divān* became corrupted (e.g. misquotation by later followers), and the motives associated with them (e.g. interpolation of verses implying particular doctrinal viewpoints). Mīnuvī's theory was probably first inspired by this passage, although F certainly does not express the view that two-thirds of the received text is inauthentic; that part of the theory was based on F's *apparatus criticus*. Furūzānfar also indicates some of the features by which Rūmī's poems are distinguishable. Writing before any of the early mss. became accessible to him, F concluded (*op. cit.*, p. 155) that full answers to the textual problems would only be forthcoming when a genuinely old ms. was found and studied.

One cannot claim that all the textual questions have been answered; a book could be written on them. Yet the basic validity of F's edition of the text now appears certain. The style and message of Rūmī's ghazals have been studied in depth not only by Furūzānfar but also by other eminent figures, such as Humā'i, Zarrīn-kūb, Nasr, Schimmel, de Vitray-Meyerovitch, Bausani and Chittick, whose works are listed in the bibliography. All have accepted the *Divān* as a whole as authentic.

In short, the authenticity of the *Divān-i kabīr* is beyond reasonable doubt, even if a few of its thousands of ghazals may be found questionable. To recapitulate, six main reasons can be put forward in

favour of its authenticity. First of all, there are written accounts of Jalāl ad-Dīn's poetic activity by Sulṭān Valad and Farīdūn Sipahsālār, both eye-witnesses. The number and variety of different copies of the *Divān* extant from within 50 to 70 years of Rūmī's death militate against any theory of a concerted attempt to introduce extraneous poems. As regards the size of the *Divān* in the larger ms. recensions, the *Magnavī* too is an enormous work and was composed during the last part of Rūmī's life; yet its attribution to him is unquestioned. As for the style and content of the ghazals, Rūmī's followers and/or imitators rarely approach his standard in either respect. Sulṭān Valad is a significant didactic poet and early Turkish lyricist but is entirely, and deliberately, distinct from his father. The similarities in style and content between the *Divān* and *Magnavī* have been demonstrated by several writers. Lastly, the disparity between the earliest extant mss. can be accounted for by the incomplete state of most surviving early copies, which represent either collections of all poems that were available to the compiler or single volumes from full-sized *Divāns*.

Problems of methodology in classifying the manuscripts

One of the examples discussed in Witkam's articles, the *Irshād al-maqāṣid* of Ibn al-Akfānī, presents a case in some respects analogous to that of Rūmī's *Divān*. There are several groups of mss. interlinked by Witkam as editor on the basis of common textual readings. Since it was impossible to construct a stemma, Witkam adopted the eclectic procedure - which indeed he found to be the only feasible method - of switching between the various groups in deciding between variants.

Another piece of recent research with implications of relevance to Jalāl ad-Dīn Rūmī's *Divān-i kabīr* is J. T. P. de Bruijn's article "The transmission of early Persian ghazals (with special reference to the *Divān* of Sanā'ī)". This work, like that of Witkam, appeared in *Manuscripts of the Middle East* 3 (1988): pp. 27-31. Sanā'ī's *Divān* poses greater textual problems than that of Rūmī. For example, de Bruijn found no ms. containing all or most of the ghazals arranged in the

traditional Persian way - alphabetically according to rhyming letter - dating from before ca. 1600. After a far-ranging study of the textual tradition de Bruijn was forced to conclude that for the *Divān-i Sanā'ī* one could only seek a stemma for individual poems, not for the whole.

As a working hypothesis, de Bruijn (*art. cit.*, p. 28) posits four distinct stages in the historical development of the text of Sanā'ī's *Divān*. First came the individual poems, recorded in writing at the time of composition or soon thereafter. Second, probably in the 6th/12th century, came small collections of Sanā'ī's lyrics. The early 7th/13th century saw the production of "medieval copies" of the *Divān*, the (unrealized) aim of which was to collect all of the author's lyric verse. The fourth and last stage - alphabetically-ordered complete *Divān* mss. - are (as stated above) unattested before about 1600.

De Bruijn's analysis of the relationship between mss. is based largely on what he terms "syntagmata": the differences and congruences of two or more texts. This may perhaps be seen as supporting the approach used by Witkam in editing Ibn al-Akfānī: to choose between groups of variants as appropriate to the context. The other main conclusion drawn by de Bruijn is that it is "doubtful that one authoritative comprehensive collection of the poet's lyrical poetry really stood at the beginning of its textual history" (*art. cit.*, p. 31).

The methodology adopted for the present edition

The present writer read the results of Witkam's and de Bruijn's work only after completing his edition and assessment of the mss. Everything that he has seen in studying the ms. tradition of the *Divān-i kabīr* bears out their findings. In particular, (1) no stemma can be constructed, at least for the early mss.; (2) in adjudicating between textual variants, there is no viable alternative to the "eclectic" method; and (3) for Rūmī's *Divān*, as for that of Sanā'ī, there is no trace of an archetypal ms. to be found.

The reader is asked to note the following points concerning the style and format of this edition of the *Tarjī'āt*. The alphabetical order in which F arranged the 44 stanzaic poems has been followed here. As regards orthography, the main early ms. tradition has been followed as far as possible, but with a few compromises which were deemed essential for clarity; for example *pā* is distinguished from *bā*, *chīm* from *jīm*, and *gāf* from *kāf* although those letters are not uniformly distinguished in all the early mss. For the *apparatus criticus*, the system adopted is the same used by H. Ritter: each ms. is represented by a code comprising one or two roman letters. Readings adopted are shown to the left, and variant readings to the right, of the colon between them. The *apparatus* indicates the mss., and folios, in which each poem is found.

A few features of the layout should be mentioned. In the Persian text, *bayts* are numbered at each five; the translations are laid out on the same basis. The *bands* or refrain lines are indented in both Persian and English text. Lines, half-lines, or phrases in Arabic are italicized in the translation. There are 15 *bayts* of text on each page, and the corresponding lines of the English translation are also set out on one page. The arrangement is designed to facilitate reference to the translation and commentary in conjunction with the Persian text.

The name of the work

There is no consensus as to the correct name by which to refer to Rūmī's collected lyric verse. Some early mss. give no title at all, but certain mss. have *Divān* followed by the name of the author preceded by numerous honorific epithets, or *Divān-i Shams al-Ḥaqqā'iq*, but not *Divān-i Shams-i Tabrīzī*. In this thesis the writer has adopted the title *Divān-i kabīr*, for three main reasons. Firstly, one of the other titles widely used, *Divān-i Shams-i Tabrīzī* (or *Tabrīz*) has misled many into supposing the poems to be literally the words of Jalāl ad-Dīn's master and friend. Secondly, *Divān-i kabīr* is the subtitle given by F to his critical edition of the text; *Kullīyyāt-i Shams* is perhaps misleading. Finally, the text *is* in every way a "great *Divān*".

THE EARLY MANUSCRIPTS OF THE *DĪVĀN-I KABĪR*

The manuscripts to which reference has been made in preparing this new edition of the *Tarjī'āt* from Rūmī's *Dīvān* are the fourteen earliest known extant copies. The present writer was fortunate enough to be able to see twelve of these, although most of the editing work had to be done using microfilm copies. The two remaining mss., which it was not possible to locate, are among the ten which were used by Badī' az-Zamān Furūzānfar (henceforward referred to as F) in his near-definitive edition: *Kullīyyāt-i Shams yā Dīvān-i kabīr*, Tehran, 10 vols. The *apparatus criticus* to this edition of the *Tarjī'āt* (T) reproduces the readings of the those two mss. exactly as recorded by F.




In his introduction to vol. 1, pp. *vāv-yādāl*, i.e. vi-xiv, F recounts at some length how he came to embark upon the task of editing this colossal *Dīvān*. He also furnishes valuable detailed descriptions of some twelve mss., three of which he decided to be superfluous to the preparation of a critical edition. His tenth ms. is introduced only from vol. iv onwards; it is described in vol. iv, pp. *alif-bā*, i.e. i-xi. Furthermore, in several volumes of the *Kullīyyāt-i Shams* F's introductory remarks include information about his work and experiences while engaged upon the marathon project of editing the text. Numerous mss. of the *Dīvān*, including several of those used in this edition of the *tarjī'āt*, are described in detail by H. Ritter on pp. 144-151 of his article "Philologika XI: Mawlānā Ḡalāladdīn Rūmī und sein Kreis", in *Der Orient*, xxvi (1942), pp. 117-158 and 221-249.

Despite the wealth of information in the introductions to F's volumes, a conspectus of the mss. employed in this edition of the *Tarjī'āt* is called for, since they include important early copies which it appears F either did not have access to or excluded from consideration. The latter seems possible since although F acknowledged the help given by Muṣṭabā Mīnuvī and other scholars in procuring microfilms of certain mss., he himself visited Konya and examined early mss. of works by Rūmī preserved at the *tekke* or Mevlānā Müzesi (*loc. cit.*, p. *yābā*, i.e. xii).

The descriptions and analyses which follow will avoid, where possible, the duplication of details already available in F's work, such as the precise metres contained in the metrically-arranged mss. of the *Divān*. The tables at the end of the chapter indicate the mss. used by F and the present writer respectively, with their dates (precise or approximate) and number of *bayts*; sizes of text; the *tarjī'āt* found in each ms.; and which mss. have variants in common. The mss. will be considered in approximate order of date. In assigning dates to those mss. which have none, the present writer, while aware of the uncertainties involved, has been able to draw upon his own experience as curator responsible for the collections of Persian and Turkish mss. at the British Library (see, for example, his "Problems and possibilities in dating Persian manuscripts", in F. Déroche, ed., *Les manuscrits du Moyen-Orient: essais de codicologie et paléographie* (Istanbul and Paris, 1989), pp. 7-15). In addition, a study has been made of the work of eminent scholars in the field of palaeography, orthography and codicology (see the works cited in Waley, *art. cit.* and also, e.g. R. A. Nicholson's prefaces to his editions of the *Maṣnavī* and of *Tazkirat al-awliyā*). It has been found necessary to differ from the dates assigned by F to certain mss. Whichever view be correct, this editor has not followed the principle that the earliest ms. is necessarily the best. Comparison of the early mss. as a group shows no evidence to support that proposition, although undoubtedly that group itself is superior to later mss.

1. Halet Efendi 644 (in Süleymaniye Kütüphanesi, Istanbul).

Symbol: Ih.

This ms., although not dated, may well be the oldest known extant copy of the *Divān*. It is written in an archaic *naskhī* hand which in many ways resembles that of the other early mss.; but a few notably archaic palaeographical features suggest a date around the turn of the 7th/13th and 8th/14th centuries. They include unusual ligatures between initial *bā* and *kāf/gāf*: ; between *dāl* and final *hā*: ; and between *alif* and *zaym*: . The text is in brownish ink. The brownish-cream laid paper, with lines running horizontally, is of medium quality, quite

thick, and slightly polished. The original scribe's work ends on f. 214v, but for three poem headings on ff. 216r-217v with wording similar to that found elsewhere in the ms.: *min kalām Mawlānā qaddas Allāhu sirrah al-'azīz*. Beneath the headings are ghazals written in a coarse, much later, ta'liq hand. Folio 215 is blank.

Halet Efendi 644, Ih, originally comprised 221 folios, according to an inscription on f. 1r, but now has only 216; at least part of the lacuna lies between ff. 22 and 23. Unfortunately the ms. now lacks a colophon. It contains 17 bayts per side and therefore about 7000 bayts all told. This early ms. is one of those which represent a selection of Rūmī's ghazals rather than an attempt to produce a complete *Dīvān*, although - as will later be seen - the relative brevity of the text does not in itself prove this. The poems are arranged according to their metre rather than their rhyming letters. The variety of both metres and rhymes confirms Ih to be a selection of the lyric poetry of Rūmī. There are three complete *tarjī'āt* - VII, X and XXXII - and lines 15-31 of V.

Regarding the text of Ih there are several observations to be made. Firstly, and most strikingly, several lines or half-lines of verse are absent altogether (T V, 32; VII, 11a, 13a, 20a, 22a, 42; and X, 36b, 42b, 45-46, 49-64). Most of the variants in Ih are unique to that ms. Both of these facts are likely to result more from deficiencies in the source (probably oral or a single ms.) than from negligence. The scribe gives the impression of having been generally conscientious; the variant in T VII, 2 may represent a rare lapse, aside from the sporadic omission of dots from letters. Here and there the copyist redeemed himself by checking and correcting errors, if the amendments are indeed in his hand as they appear to be. Another feature of the variants found in Ih is the frequent omission of *u* or *va*, "and" (see T V, 15b, 26a; VII, 1b, 2a, 8a, 8b; X, 37a). Finally, the variant in T X, 29b is surely the scribe's invention where the source was obscure. All of the above characteristics suggest that Ih is the work of a non-professional scribe, with an independent mind, working either from one ms. only or from oral sources only. The early date and the palaeographic features of Ih, which was not used by F, amply justify its use here.

2. Gedik Ahmed Paşa ms. 18225, formerly numbered 1587, preserved in the public library of that name at Afyonkarahisar, Turkey.
Symbol: Ar (Waley); *qāfṣād* (Furūzānfar, vols. ii-viii; not distinguished from *qāfhā* in vol. i).

One of the most important available sources for the text of the *Dīvān-i kabīr* is this volume, which has retained, albeit in poor condition, the front cover of its original brown leather binding. This is the oldest known dated ms. of *Dīvān-i kabīr*. The colophon, reproduced in one of the plates at the beginning of vol. vii of F's edition, provides valuable information. It is dated Saturday 15 *Rajab* 703, i.e. 3 March 1304; F reads 730/1331, but there really can be no doubt that the word at issue is *salās* (3), not *salāsīn* (30). The copyist's name is Muḥammad bin Yūsuf al-Mawlavī, i.e. a member of the Sufi Order founded by Rūmī. Also significant is the fact that Ar is the second volume (evidently of three): it contains only ghazals rhyming in letters from *rā* to *nūn* inclusive. It comprises some 277 folios, and each side has 25 lines of text. Beginning on f. 2r there is an index, or rather a contents table, of first lines. Since 46 lines are wanting from this table, it may be inferred that there was originally one more folio as well as an opening "title page" folio. Both are now missing.

According to F, who explains that his daughter Farānak obligingly counted for him the number of *bayts* in some of the mss. (see, for example, *op. cit.*, i, p. vāv, i.e. vi) ms. 18225 (Ar) contains 10,737 lines of verse. In F's edition, the ghazals rhyming in letters from *rā* to *nūn* inclusive occupy some 650 pages out of a total of 2110: rather less than one-third of the whole. Extrapolating by that ratio, one would expect the three-volume ms. *Dīvān* of which Gedik Ahmed Paşa 18225 represents the second part to have contained rather more than 10,737 x 3 *bayts* all told: about 35,000 would be a reasonable estimate. This proves that by the very early 7th/14th century there existed at least one full-size compilation of the *Dīvān* of Rūmī.

This discovery is significant because it proves that by the very early 7th/14th century there existed at least one full-size compilation of the

Dīvān-i kabīr. This weakens, although it does not disprove, the late Professor Muḡtabā Mīnuvī's assertion (mentioned in the previous chapter) that most of the *Dīvān* is not authentic. Mīnuvī pointed out that two-thirds of the poems in ms. Ke, the chief source of F's edition, are not found in mss. Am or Ic. He concluded that those poems were therefore not by Rūmī but were inserted by his followers and imitators. Now, ms. Ar and (as will be seen in due course) ms. Am can be shown to be parts of multi-volume mss. which if ^{fully} extant would belong to the larger group rather than the smaller. For this reason it may be said that the significance of both Afyonkarahisar mss., Ar and Am, goes beyond the intrinsic textual value of their readings. The latter, too, are of much interest, not least because Ar contains nine *tarjī'āt*.

As regards the text of Ar, several lines or half-lines are omitted, e.g. T XXII, 42a, XXIII, 42, and (in common with some other mss.) XX, 25, 32-34; XXII, 33-34; some were added later by the scribe, e.g. XVI, 21-23. Letters are omitted, e.g. in XX, 5b, 29a, and 38b. Ar has more variants in common with other mss. (notably with D) than does Ih, although some of the variants suggest an unreliable source; examples are in T XV, 1b, 8b, 18a; and T XXI, 48b. It is difficult to assess which of the later mss. may have drawn upon Ar: the possibility exists for mss. D, Kd and Ke.

3. Esad Efendi ms. 2693, preserved in Süleymaniye Library, Istanbul.
Symbol: Ie (Waley), 'ayndāl (Furūzānfar).

This ms., the first on F's list (*loc. cit.*, p. vāv, i.e. vi) is highly commended by him for its accuracy and orthographic clarity, e.g. in distinguishing between the letters *dāl* and *zāl*, and including many useful vocalizations. Ritter (*art. cit.*, p. 145) dates the ms. to ca. 800 *hijrī* and deems it "Die älteste und wohl beste Handschrift, das ich gesehen habe". In the view of F, the features already mentioned establish that the ms. belongs to the "first generation" for this text and dates from the last quarter of the 7th/13th century or the beginning of the 8th/14th. In the present writer's opinion, neither those

characteristics nor any others indicate anything more than that ms. Ie almost certainly dates from before about 1340, by which time so rounded and spacious a *naskhī* hand is rarely found.

One or two interesting features of the ms. are not touched upon by F. Folio 4v contains an illuminated panel, in colour. The brown ink has faded extensively. In many places it has been retouched in black ink. This was probably done much later, and the hand is greatly inferior, being spindly and less rounded; catchwords and some textual variants were added in the same hand. As in early mss., each poem is headed by a rubric. Here the phrases *afāḏ Allāh nūrah* and *qaddas Allāh sirrah* are used alternately; each *tarjī'*, on the other hand, is headed *tarjī'-band*. Also written in red, in the *tarjī'āt*, are the last word of each stanza and in some cases the last letter of each *bayt*. On the basis of these features, ms. Ie can be dated to between 1300 and about 1340.

Today the ms. comprises 347 folios, albeit F counts 348, with 17 *bayts* to the page. There is a lacuna between ff. 345 and 346; on 346-348 are ghazals added in a later hand. A total of 10,372 *bayts* were counted by F's daughter, but that includes 505 *rubā'īs*. Nevertheless, it is possible to determine, by extrapolation with due allowance for the quatrains, roughly how many lines of poetry the ms. would probably have contained when complete. It now has only three ghazals rhyming in *hā*, and none in *yā*. This lacuna represents a little over one-quarter of the *Dīvān*. The addition of that proportion produces an estimate for the original total of very approximately 13,000 lines in ms. Ie. Fortunately for present purposes, its contents include a disproportionate number of *tarjī'āt*: twenty in their entirety, and part of two more.

Like the two mss. already discussed, Ie omits a number of lines found in other mss. Examples are T XIII, 26-27, 29, 37-42; XX, 25, 32-34 (as in Ar); and all but the first four *bayts* of XI. One stanza of T XVI, lacking in Kb, appears in Ie as a separate ghazal. A number of variant readings are badly wrong. Some suggests faults or obscurity in the source ms. or mss., but also show that the copyist had little understanding of the text; salient examples are in VIII, 18a; X, 39a;

XVII, 13b; and XXV, 16a. Comparatively few errors appear to be the result of mere carelessness (XXXII, 39a may well be an exception); this may account for Ritter's high opinion of the ms. Finally, Ie shares variants with several other mss., which may have used it as a source.

4. Halet Efendi İlâvelik ms. 135 (Süleymaniye Library, Istanbul).
Symbol: Ii (Waley).

The fourth early ms. has a significance beyond its intrinsic textual value, for the same reason as the second, ms. Ar. It contains only one *tarjī'* and so affords little evidence for the text whose reconstruction is attempted here. It appears, however, to be the second earliest extant dated copy of the *Dīvān-i kabīr*, the date being recorded as late *Rabī' al-avval* 717/June 1317 in the copyist's colophon:

*tamām shudh in dīvān-i ma'navī / asrār-i rumūz-i jānī dar ākhīr-i māh-i /
mubārak-i rabī' al-avval tārikh-i sāl-i / hifdah va hafṣadh [sic].*

Nor is that all, for this ms. also furnishes valuable evidence regarding one of the key questions in the study of the *Dīvān*: how sure can we be that some poems in even the early copies are not the work of other poets - perhaps members of Jalāl ad-Dīn Rūmī's circle? While not dispelling all such doubts, Halet İlâvelik 135 goes some way towards doing so. The copyist took great pains to indicate the authorship of the poems. Of the 201 folios composing the ms., only ff. 1v-101v are devoted to poems by Rūmī; their authorship is indicated in a lengthy rubric on f. 2v, consisting mainly of honorific titles, which begins:

*basmala / min kalam fakhr al-anām kanz al-ḥaqā'iq mubayyin ad-daqa'iq
munshī ad-dīvān al-'irfān [sic] ...*

On subsequent folios (101v-108v) there are poems by various authors, with appropriate headings in each case: a *tarjī'* of Sulṭān Valad (*at-tarjī' al-valadī*) on folios 101v-103v; a ghazal by Sanā'ī (104v); two ghazals by Rūmī (104v-105r); and ghazals by 'Irāqī (105v)

and Sa'dī (105v-108r), the remaining folios, 109v-201v, are all devoted to poems from the *Divān* of Sulṭān Valad, as is announced in another lengthy rubric on f. 109v. Its wording might easily be misconstrued as indicating that it was composed during Sulṭān Valad's lifetime, although by the date in question he had been dead for about five years:

basmala Allāh walī at-tawfīq / hadha bustān al-adhwāq wa-asrār al-Malik al-Khallāq min kalām ... Mawlānā Bahā' al-milla wa 'l-Ḥaqq wa 'd-Dīn matti' Allah al-'āshiqīn wa 'l-'ārifīn aṭ-ṭālibīn bi-ifādat nūrih amīn ya Rabb al-'ālamīn

The makeup and palaeographical features of ms. Ii are consistent with the date 717/1317. It is written in a *naskhī* hand quite similar to that found in most of our other mss., though more careful and distinct than most. Orthographic characteristics include the frequent inclusion of the *madda* sign over a final *alif*, as in *jūyā* جویا, *shaydā* شیدا. Again, the near-horizontal flourish of medial or final *sīn* often runs straight through some or all preceding letters, thus: *gudhashtam*, گدشتام

libās. Halet Efendi İlävelik 135 comprises 201 folios, only 101 of which are devoted to ghazals of Rūmī. Each page contains 19 lines of text, giving a total of about 3,800 bayts by Rūmī, including just one - the longest and most ambitious - of his *tarjī'āt*.

Unfortunately the text of T XI as transcribed in Ii contains numerous errors that can only be ascribed to negligence and ignorance. The best one can say is that none of the 84 lines have actually been missed out. Particularly bad are the nonsensical readings in 44b and 84b. In 27a, an "improvement" seems to have been intended. Nonetheless, Ii gives one of the earliest texts of this important poem, for which reason Ii's variants have been included in the *apparatus criticus*.

5. M. C. K/17, preserved at the Atatürk Kitaplığı (Atatürk Library), Istanbul, which includes the former Istanbul Belediye Kütüphanesi (Istanbul Municipality Library), wherein this ms. was known as Belediye 17. The initials M.C. are those of a former owner of the ms., the

scholar Muallim Mehmed Cevdet. On Cevdet and his library, see O. Ergin, *Muallim M. Cevdet'in hayatı, eserleri ve kütüphanesi* (Istanbul 1937).
Symbol: Ic (Waley); *khābā* (Furūzānfar).

Several of our fourteen mss. are undated, and the order in which they are presented here is based partly upon their size and partly upon this editor's estimate of their relative dating. The fifth ms., however, has two colophons: one dated *Rajab* 723/July 1323 and the other dated *Ramāzān*/September of the same year. Both include the name of the copyist: Aḥmad ibn Muḥammad al-Kātib al-Mawlavī al-Aḥadī, a member of the Mawlavī Order. The texts of both colophons, as well as many other details, are recorded in F's description of the ms. (*loc. cit.*, pp. yā-yālif, i.e. x-xi). Here a brief description will suffice: the ms. contains 300 folios (it has been paginated and not foliated) of thick brown paper retaining a somewhat polished appearance although quite well-thumbed and slightly worm-holed. The text is inscribed in ink which, rather unusually for the period in question, is very black. The calligraphy is a good *naskhī*, both larger and very much clearer than that of, for example, Ic. The poems are arranged according to their rhyming letters. Unfortunately there are only three stanzaic (*tarjī'*) poems among them: I, XXIII, and XXVIII. All are in the same metre.

Having pointed out that the contents of M.C. K/17 consist firstly of ghazals in the *rajaz* and *muftas* metres (folios 2-141) and secondly of *rubā'īyyāt* (142-300), F proceeds to characterize the ms. as "a selection" (*muntakhabī*) from the full *Dīvān*. But one cannot accept it to be such unless it be supposed that the compiler - who may have been the copyist also - made his "selection" solely by the expedient of including only poems in the three metres in question, then including almost all of them. However one may describe ms. Ic, it is very likely that the copyist had before him one ms. or more of the *Dīvān* comparable in size to Ar or to the other large codices to be discussed below.

Variant readings unique to this ms. occur in T I, 22b (perhaps intended as an improvement on the original); XXIII, 9b; and XXVIII, 51a. The only transposition of *bayts* (T I, 32-33) is shared with mss. Am and Kc. The

general indications are that Ic is the work of a skilled and conscientious scribe, and it is a matter of regret that there is no extant full *Divān* from his pen. By way of compensation, as will shortly be seen, another ms. copied by him has survived in an incomplete state.

6. Gedik Ahmed Paşa Library ms. 18233, Afyonkarahisar, Turkey, cf. (2) above; referred to in F's edition by its former number, 1605.

Symbol: Am (Waley); *qāfhā* (Furūzānfar).

The second Afyonkarahisar ms., besides its important differences from the first - see (2) above - has two qualities in common with it; almost certainly, both mss. are surviving "odd volumes" from original multi-volume copies of the *Divān*, and both are dated. While the poems in ms. Ar are arranged according to their rhyming letters as is normal in Persian *Divāns*, Am is arranged according to metre. Details of the metres included, seven in number, are given by F in his introduction (*loc. cit.*, p. *yā'alif*, i.e. xi). Also included therein is the full wording of the colophon, which states that the work of transcription was completed in early *Ramāzān* 727/July 1327 and names the scribe as Aḥmad ibn Muḥammad al-Kātib, known as Ibn an-Nassāj al-Mawlavī al-Aḥadī. Given the similarity of handwriting and names there can be no doubt that this is indeed, as F contends, the same man who four years earlier transcribed ms. Ic. This provides a rare opportunity to compare two versions of a text transcribed by the same scribe - but only to a limited degree. From that point of view, it is unfortunate that what survive are not two copies of the same text but two very different codices which scarcely overlap at all. As already mentioned, one ms. is part of a metrical *Divān* but the other formed part of a full-scale copy arranged by rhyme.

Gedik Ahmed Paşa ms. 18233, like its neighbour 18225, is written in a rounded, very distinct *naskhī*. The copyist in most cases differentiates the Persian consonants *pā* and *chīm* from *bā* and *jīm*, writing them with three dots; however, he is not entirely consistent in doing so, and a certain number of letters are left undotted - a common feature also in most of the other early mss. There are few textual

emendations. Although F gives the number of folios as 202, the ms. has in fact been foliated in a curious way, thus: ii, 202, 4 - making a total of 208 leaves. In its present state, Am contains 5,876 verses. It is less easy to be sure how many volumes the complete *Dīvān* would have comprised in this instance, ms. Am being arranged according to metre; and here there is another factor to be taken into account.

Whilst endeavouring to trace further early mss., the present writer discovered the presence in the Bibliothèque Nationale, Paris, of a fragmentary ms. which undoubtedly matches Gedik Ahmed Paşa ms. 18233 (Am). It is preserved as part of ms. Supplément persan 823, described in E. Blochet's *Catalogue des manuscrits persans de la Bibliothèque Nationale*, iii (Paris 1878) p. 434 simply as "Anthologie composée en Perse". The fragment in question begins at folio 20r and ends with 58v of the composite codex. There are no apparent grounds for accepting the cataloguer's assessment that "le diwan de Shems-i Tébriz a été écrit...vers 1265". One possible explanation for this error on the part of Blochet, an authority on Islamic codicology, is that it resulted from a misinterpretation of the rubrics (*afāz Allāh nūrah* and *suchlike*) to mean that the ms. was written during the author's lifetime. Those rubrics, like the size and type of paper, calligraphy and layout, are identical to those of Am.

While Blochet (*loc. cit.*) describes the Paris fragment as "contenant les ghazals rangés sans ordre", the poems are clearly arranged by metre. On two folios, 35v and 47r, there is a rubric *baḥr-i dīgar* ("another metre") alongside the heading. Although the metres are not specified they include *munsariḥ* and *sarī'*, neither of which is found in the Afyonkarahisar volume. This leaves open the possibility that the Bibliothèque Nationale portion (the symbol Pm may conveniently be used) belongs to a different volume of the *Dīvān-i kabīr* from that represented by Am. There are two lacunae, following ff. 43 and 56. The Paris fragment unfortunately contains no *Tarjī'āt* and so has not been included among the source mss. for the present edition; but it obviously represents an important source for the text of the *Dīvān*. It has all or part of some 93 ghazals and a total of about 1200 bayts. These offer

useful evidence for the text of those poems and bring up to about 7100 the total number of *bayts* in this particular recension copied by Ibn an-Nassāj. Whether Pm, the Supplément persan 823 fragment, originally belonged to the same volume as Am or not, the total of roughly 6000 to 7000 *bayts* implies that the ms. copied by Ibn an-Nassāj in 727/1327 probably comprised four or five volumes in all, rather than three as with Ar, the other Afyonkarahisar ms.

After the preceding digression it is necessary to complete the description of Am, the Afyonkarahisar portion of the ms. dated 727/1327. There are no identifying rubrics at the head of its eleven *tarjī'āt*. The paper, slightly yellowish brown in colour, is of less good quality than that of other early mss. Finally, there is some documentary evidence regarding the antecedents and history of the ms. According to an inscription in late Ottoman Turkish on f. 1, it was accurately copied from a ms. kept at the *türbe* (shrine) in Konya. Centuries later, it was presented as a *vaqf* by Sultan Mehmed V Reşad (reg. 1909-1918) to "the Mevlevī *dergāh* of Sultan Divanı", i.e. the *Mevlevihane*, at Afyonkarahisar. The ms. was rebound in a late 19th or early 20th century green binding.

Discussion of ms. Am must conclude with some notice of its relation to ms. Ic, the work of the same copyist, Ibn an-Nassāj. All three of the *tarjī'āt* included in Ic are found also in Am. The variants common to both mss. can be enumerated as follows. *Tarjī'* I has two; XXIII has three; and XXVIII has five. Variants found in Ic but not in Am are six in number: I, 22b; XXIII, 9b; XXVIII, 34a, 48a, and 51a. Three variants in Am are not found in Ic: I, 30a; and XXVIII, 5a and 10a. In view of the number of divergences between the two copies made by Ibn an-Nassāj, clearly a painstaking scribe, it is virtually certain that Am and Ic were not copied from the same source mss.

7. Konya Mevlânâ Müzesi ms. 2105; formerly 2113.
Symbol: Ka (Waley); *qāfvāv* (Furūzānfar).

This is almost certainly the oldest copy of the *Divān* preserved in Konya. It may have been copied ca. 1340-1350 A.D.: a conjectural dating based upon palaeographical comparison with other mss. Furūzānfar (*loc. cit.*, pp. vāv-ḥā, i.e. vi-viii) esteems this version particularly highly, observing for example that while the calligraphic style is similar to that of Ie it is clearer to read and the text more accurate. Of some historical interest are the three inscriptions in Arabic, all of much later date than the text, on f. 4. The first states that the ms. was once in the possession of the Ottoman Sultan Bāyazīd ibn Muḥammad (i.e. Bayezid II, *reg.* 1481-1512). The second describes the ms. as "*Daywān [sic] Mawlānā Jalāl ad-Dīn alladhī fī ba'ḍ ghazaliyyātih ism Shams Tabrīzī*". The third inscription records the endowment of the ms. upon the shrine "*bi-sharḥ an yuḥbas fī astānat Mawlānā...*" by 'Uṣmān Nūrī of the Jalvatī Sufi Order.

There are 17 lines of text on each side of the 245 leaves, which reportedly contain a total of 10,812 bayts. Mevlânâ Müzesi 2105 (Ka) is a metrically-arranged *Divān* with poems in ten different *baḥr* (F, *loc. cit.*, p. ḥā, i.e. vii). In the *hazaj* metre the poems rhyming in the letters *nūn* to *yā* inclusive are wanting, there being a corresponding lacuna between what are now ff. 206 and 207. There must also have originally been at least one more folio, with a colophon, at the end of the ms. But the large number of metres and relatively small total of bayts prove Ka to be a selection from the *Divān* in a defective state, as opposed to a once-complete text which is now defective.

Despite its relatively small size, eleven *tarjī'āt* are to be found scattered through this particular selection of Rūmī's lyric verses. For present purposes, the most important single feature of this codex is that it is unique among early mss. in containing T XXIX. The poem in question is an accomplished one characterized by several of the less imitable hallmarks of Jalāl ad-Dīn Rūmī's style; some of its phrases are repeated or echoed in other poems in the *Divān*. Further details of these features will be found in the commentary on T XXIX. The presence here of this *tarjī'*, absent in later copies, is a problem for which this editor is unable to provide a documented explanation. On the available evidence

one can only postulate that the patient and conscientious scribe who penned ms. Ka, which is quite rich in textual emendations (chiefly in his own hand) had at his disposal a source, now lost, unknown to those who produced the other old extant mss.

In addition to the unique *tarjī'* XXIX, ms. Ka also has a number of variants unknown elsewhere. Examples are in T XVI, 24b; XXI, 47a; XXII, 40b; and XLI, 30b. There are also numerous variants in common with one or more early mss. Orthographical errors account for several variants recorded in the *apparatus criticus*: examples are in T I, 14a; XII, 13a and 14b; XVI, 29a; and XXXI, 11a. There are also some errors in the dotting of letters, as in XI, 23a; XXI, 38a; and XXIII, 42a. All these facts suggest a less educated copyist, and perhaps a hastier piece of work. On the other hand, there are numerous emendations which appear to be in the copyist's own hand: e.g. T XII, 33a; XVIII, 26a; and XXII, 29a. There is also a marginal emendation to an error in XLI, 31a.

Mevlânâ Müzesi ms. 2105 (Ka) is the last ms. to be described before we come to the large-scale copies of the *Divân*; those codices can be said to represent the first attempts at a critical recension of the text. After those have been analysed, some brief consideration will be given to the two mss. which proved impossible to find and examine but which clearly represent selections from the *Divân-ı kabîr*, and to others which are of some relevance although they have not been used either by F or in this edition.

8. Konya Mevlânâ Müzesi 70; formerly 2112.

Symbol: Kb (Waley); *mîmqāf* (Furûzānfar).

Several mss. of the *Divân* written within a century of the author's death contain between 30,000 and 40,000 *bayts*. Mevlânâ Müzesi 70 is the smallest of them, with 30,535 lines, and also probably the earliest. According to F (*loc. cit.*, p. yā, i.e. x), some Turkish scholars assigned it to the late 7th/13th century; in F's own view the *terminus ante quem* was 725/1325. Yet the calligraphic style is not

really archaic enough to warrant attribution to so early a date; it is likely to have been copied ca. 750/1350. Concerning ms. Kb, F reports that he had recourse to this copy in resolving many textual difficulties. His description of Kb being less full than most others, a few supplementary observations are called for.

Firstly, there is disagreement as to the number of folios in the ms. Ritter (*art. cit.*, p. 146) counts 509, F 524, and the present writer 512; the disparity is probably due to the presence of several blank folios. Secondly, there is evidently a lacuna in this ms. - or in the text from which it was transcribed - since it lacks any ghazals rhyming in the letter *bā*. These amount to some 305 *bayts* in F's edition. Thirdly, two orthographic features call for mention: the letter *yā* in final position is generally written without the subscript dots found in most early mss., and *gāf* is written with dots on either side of the diagonal stroke rather than a second diagonal line, thus: گ. Lastly, although the copyist seems to have performed the greater part of his task with great care there are several instances where he has transposed or omitted whole lines. In some cases, e.g. folios 65v, 71r and 276r, he added the omitted lines when checking his work. Some other emendations are almost certainly by another hand, not much later in date. Of the total of 44 *tarjī'āt*, 35 are found in ms. M. 70.

9. Persian ms. 116, Chester Beatty Library and Gallery of Oriental Art, Dublin, Eire.

Symbol: D (Waley); *chīmtā* (Furūzānfar).

A full description of this ms. is given by F (*loc. cit.*, pp. *hā-yā*, i.e. viii-x), who begins by identifying Sir Arthur Chester Beatty, then its owner, as "*az miliyūnirhā-yi Landan*" ("one of the millionaires of London"). Earlier, it was catalogued by A. J. Arberry in *The Chester Beatty Library: a catalogue of the Persian manuscripts and miniatures*, 1 (Dublin 1959), pp. 33-35. Arberry mentions the Dublin ms. once more in the introduction to his *Mystical poems of Rūmī: first selection, poems 1-200*, Chicago 1968, pp. 2-3, describing it as "close to the poet's

lifetime and on the whole very correct". He also makes an important and plausible observation. The arrangement of ghazals by metre (which Arberry believed to be unique to this ms.) and the fact that the opening line of each poem is picked out in red ink, give the impression of

"a gigantic hymn-book; and this indeed may well have been the intention. When it is remembered that these poems were originally composed, and were thereafter chanted, as accompaniment to the sacred dance of the Mevlevi dervishes, it does not seem too fantastic to conclude that the Chester Beatty codex, which once belonged to a Mevlevi monastery in Cairo, was compiled after this fashion as a service book, to help the cantor to choose speedily the poem appropriate in rhythm to the particular phase of the dance."

Professors Furūzānfar and Arberry agree in assigning the ms. to the late 7th/13th century on the strength of the calligraphic style and orthography. However, there is no solid evidence on which to assign to ms. D a date before ca. 1340-1360. Nevertheless, at least one of F's assertions demands further consideration. He argues (p. *ḥā*, i.e. viii) that a marginal annotation on f. 323r shows that the ms. was copied from one written either during the author's lifetime or within a few years of his death. That is entirely possible. There is no written evidence of the process, but a collection of individual poems as voluminous as the *Dīvān-i kabīr* could only have been compiled on the basis of more or less substantial collections of poems taken down by amanuenses. The poems would generally have been written down at the time of their composition. It is likely that these three processes - composition, recitation, recording - were for the most part virtually simultaneous. Still, the scribe's concern to record the author's own orthography (and, perhaps, his pronunciation) suggested by the annotation in question does not establish a 7th/13th century date for the Chester Beatty ms. It does, however, suggest a certain zeal for fidelity on the part of the copyist of D, and of most other scribes whose work is here examined. The earliest mss. preserve a number of such features, e.g. the verb prefix *bu-* (rather than *bi-*). All this

contrasts with the way in which the text of the *Magnavī* was relentlessly "improved upon" and otherwise mistreated by those who transcribed it.

Yet it is doubtful whether the Dublin ms. deserves to be esteemed so highly by F. The handwriting is rather cramped and indistinct in comparison with those considered above. In a few cases this is due to the smudging of the ink. Orthographical characteristics not mentioned by F resemble those of ms. Kc, the next ms. to be discussed below, except that final *yā* is rarely dotted and that *chīm* and *pā* are not as a rule distinguished from *jīm* and *bā*. More significant than these details are the frequent inaccuracies. Perusal of the *apparatus criticus* should suffice to reveal the deficiencies of ms. D.

Instances of omitted or transposed lines (and occasionally whole sequences of lines) of verse abound, the transpositions sometimes being between two *bayts* occurring at almost opposite ends of a poem. One omission - that of the second *miṣrā'* only of *bayt* 26 in T XL - is particularly puzzling. One cannot dismiss the possibility that it was left out for no better reason than to maintain the symmetrical arrangement of the text on folio 254v, which would otherwise have been disrupted. Abundant, also, are misreadings of the source text; the nature of many of them suggests not only that the copyist worked with undue haste but also that his knowledge of Persian was weak. For illustrative examples the reader is referred to the *apparatus criticus*. More or less egregious errors occur in *bayts* 18, 43, 44 and 61 of T X (f. 158r). and *bayts* 15, 17 and 43 of T XI (ff. 259v-260r).

To summarize the details of D, Chester Beatty Persian ms. 116: it comprises 374 folios, each side of which contains 27 lines in double columns; the number of *bayts* is 38,124. Poems are arranged according to metre, in 22 sections as detailed by F. because of the calligrapher's style and the large size of the folios, working from a microfilm proved more difficult and time-consuming than normal. Despite the drawbacks, it was essential to make use of the Dublin ms. in this edition, for it includes the text of 36 *tarjī'āt* and contributes a number of useful readings in addition to the more curious ones.

10. Konya Mevlânâ Müzesi ms. M. 71.

Symbol: Kc (Waley).

Apparently unknown to F and to Ritter alike was this volume, which has retained its original dark reddish-brown binding. It comprises 320 folios, on most sides of which are written 31 lines of text in double columns in a good, clear *naskhî* hand; the total number of *bayts* is about 35,000. Like Mevlânâ Müzesi ms. 70 (Kb), M. 71 probably dates from the middle of the 8th/14th century and contains 35 *tarjî'ât*; but the contents of these two copies differ considerably. On the flap of the binding the text is described in the following words:

*Hādhā Dīwān Quṭb al-aliyā [sic] Jalāl al-milla al-ḥaqq ad-dīn [sic]
quddis sirruh al-'azīz.*

Comparison of this ms. with M. 68-69 - the text which F takes as the basis for his edition, and which represents the culmination of the text-critical process as far as the Konya ms. tradition is concerned - shows that in those *tarjî'ât* contained in M. 71 there are relatively few non-orthographical divergences from the text of M. 68-69. Among the salient orthographical characteristics of M. 71 are the following: final *yā* always dotted; postvocalic *dhāl* frequently undotted; *madda* sign on initial *alif* generally omitted; suffix *-rā* and verb forms *ast*, *and*, etc., usually joined to the preceding word. In the ms. the *tarjî'āt* are indicated as such by rubric headings, and the opening *bayt* is likewise written in red. As in Kb, there are signs of a generally conscientious scribe working too fast for complete accuracy, such as the unique omissions of about a dozen whole lines, e.g. T XVI, *bayt* 47 (f. 127v) and T XIX, *bayt* 16 (f. 178v). The scribe checked his work; it contains many emendations in his hand. A few omissions were then remedied by adding the lines in the margin, but most went uncorrected. One or two *bayts* are also incorrectly transposed in ms. M. 71.

Although the construction of a stemma for the early mss. of the *Dīwān* is very much a desideratum, the relationship between these codices is too complex and the nature of the *Urtext* too obscure for this to be done

on the basis of existing knowledge. However, in view of the general closeness between the readings of the two mss. it is likely that M. 71 was one of the source mss. used in the preparation of M. 68-69.

11. Konya Mevlânâ Muzesi ms. 67, formerly numbered 2111.

Symbol: Kd (Waley).

This ms. is described briefly by Ritter (*art. cit.*, p. 145) but seemingly ignored by F. Although its textual content - 37,200 *bayts* all told - is slightly less than that of M. 71, it too contains forty *tarjî'ât* - more than any copy save the last early Konya ms., M.M. 68-69 (see 12 below); the *tarjî'ât* lacking here are nos. III, IX, XXIX, and XXXIX. For this reason, and because of the intriguing differences between the contents of all the later, more comprehensive mss. of the 8th/14th century, it is of considerable interest in the present context.

An inscription on f. 1r states that in the year 924/1518 the ms. was in the possession of 'Alî Şafî, son of the author Ḥusayn Vā'iz Kāshifî. The codex retains its fine rich brown calf binding embellished with impressed medallions. It comprises 310 folios, with 31 lines of text per side written in double columns in a good clear *naskhî* hand. There are two colophons. The first, on f. 292v (conclusion of the *ghazaliyyât*), is dated early *Sha'bân* 759/late July 1358. The second, for completion of collation and emendation, is dated *Sha'bân* 760/June-July 1359. The copyist identifies himself as Maḥmūd ibn Muḥammad al-Mawlavî, *qārî al-Maṣnavî al-ma'navî*. Ghazals are arranged metrically. Folios 1v-293v contain ghazals and *tarjî'ât*, 293r-310v *rubā'īyyât*.

The transcription of the text is for the most part impressively accurate. There are one or two instances of transposition of single lines, but few errors of other types (examples: T XXXVI, 9b, *zānch*; XXXVIII, 2a, *khwānadh*). In general the variant readings correspond with those of M. 68-69, though there are some exceptions; and there can be no doubt that Kd was one of the sources used in the preparation of ms. Ke.

12. Konya Mevlânâ Mûzesi ms. M. 68-69; in two volumes.

Symbol: Ke (Waley); *fādhāl* (Furūzānfar).

This two-volume codex is the most complete and best-produced extant early copy of the *Dīvān*, for which reason it was used by F as the basis for his edition. A detailed description of its appearance and contents, including the 27 metres employed by the poet, is provided by F in the first introduction to his edition: see vol. 1, pp. *yābā-yādāl*, i.e. xii-xiv. See also H. Ritter, *art. cit.*, pp. 145-146.

Ke is a beautiful example of Anatolian calligraphy and illumination, comprising two volumes of large format and a total of 340 folios. The two colophons give the date of commencement and completion of the ms., 2 *Shavvāl* 768/1 June 1367 and 1 *Rabī' al-avval* 770/14 October 1368, as well as the name of the scribe responsible, Ḥasan ibn 'Uṣmān al-Mawlavī. The patron of the ms. is named as Amīr Satī al-Mawlavī. These and further data furnished by the colophons are quoted by F (*loc. cit.*). The detailed description given by F renders superfluous any further general description of Ke in this place.

At this point it is appropriate to touch on F's editorial methodology. From a practical viewpoint he was surely right to choose ms. Ke as the basis for his edition, though the reason given is not sufficient in itself: in mss. as in other things, size does not always go hand in hand with quality. Yet it was doubtless far less difficult to edit the entire *Dīvān* upon the basis of one fine ms. than to compile the entire text from scratch, as it were. Furthermore, Ke is one of only two mss. (Ka being the other) to contain a *tarjī'* not found in any other early ms. Particularly interesting are T III and IX. They were added at the end of the second volume of Ke, in a hand very different from that of the copyist responsible for the remainder of the ms., so that in principle their authenticity is open to question. On the basis of the characteristics of Rūmī's lyric verse as discussed in a previous chapter, there are sufficient grounds to claim that both T III and IX, like XXIX in Ka, bear the imprint of Rūmī's authorship distinctly enough to warrant inclusion in F's edition and in the present edition.

13. A manuscript which is described by F as belonging to the private library of Hājī Muḥammad Āqā Nakhjavānī.

Symbol: N (Waley); *khājīm* (Furūzānfar).

Regrettably, it has not been possible to locate this ms., about which very little is known. The owner loaned it for a short time to F, who says only (*loc. cit.*, p. *yābā*, i.e. xii) that it contains ghazals rhyming in the letters *vāv* to *yā* and that the style of writing indicates a date not later than the beginning of the 8th/14th century. This latter statement cannot be accepted without reservation, for the reason given earlier *à propos* ms. Ie. Furūzānfar gives no indication as to how many poems - or even how many folios - there are in the Nakhjavānī ms. Examination of his *apparatus criticus* shows that it contained at least seven *tarjī'āt*, the variant readings of which are recorded, and perhaps as many as 33 (assuming that F and his assistants had time to record accurately whether a given poem was found in this ms.). In this edition, the variants have been recorded exactly as given by F.

14. A manuscript which according to F belonged to Hasan Ālī Yücel and was to be donated by him to the Mevlânâ Müzesi.

Symbol: Y (Waley); *'aynlām* (Furuzanfar).

Attempts to locate this ms. have met with no success. Yücel was a prominent educationalist in Turkey who rose to become Minister of Education. His work is surveyed in S. Edip Balkır, *Eğitimizde ve köycülüğümüzde iki anıt: Hasan Ālī Yücel, Hakkı Tonguç* (Istanbul 1969). The ms. is described by F on pp. *alif-bā*, i.e. i-ii, of vol. iv of his edition as a metrically-arranged *Dīvān* copied in the first half of the 8th/14th century. It includes the date 793/1390-91 in a different hand from that of the copyist. There are 17 lines of *naskhī* on each side of the 414 folios; the text amounts to 12,927 *bayts*. The handwriting is clear, with Persian consonants distinguished by three dots. An index of first half-lines begins on f. 3. Six metres are included in this selection from the *Dīvān*. It has few variants not found in other mss.;

on the other hand, F's *apparatus* records variants from five *tarjī'āt* and the ms. may include as many as 33 of them.

As already stated, F reports (*loc. cit.*) that Yücel's intention was to donate the ms. to the library of the Mevlânâ Müzesi - but neither this writer nor the staff of that institution have been able to locate the ms. As a result, it has been necessary to follow F's edition in recording the presence or absence of *tarjī'āt* and variant readings.

British Library ms. Or. 2866.

Worthy of mention, although not used in this edition, is ms. Or. 2866 of the British Library, London. This too was produced within a century of Rūmī's death, being dated 774/1371, but it has not been used in editing the *tarjī'āt*. The *apparatus criticus*, already very sizeable owing to the use of fourteen mss., would have had to be greatly enlarged in order to accommodate all the variants from Or. 2866. While the ms. is of interest as illustrating the textual degeneration of the *Divān-i kabīr*, it holds no keys to the authentic text. Because of its date, however, some details of the ms. (symbol L) are given here for completeness' sake.

A description of ms. Or. 2866 is included in Charles Rieu's *Supplement to the Catalogue of the Persian manuscripts in the British Museum* (London, 1895), p. 163. The ms. was acquired by the British Museum in 1885 through Sidney Churchill. It comprises 331 folios, of which 2v to 328r contain poems from Rūmī's *Divān*. The text is written in a clear *naskhī* hand, with a few cursive elements, with 21 lines to each page. The copyist's *nisba* being *Shīrāzī* (see below), the ms. may perhaps have been produced at Shiraz. The number of *bayts* is approximately 13,000. On the verso of f. 331 is an inscription extolling the ms., written and signed with his seal impression by a former owner named Ziyā' ad-Dīn in 1300/1882-3. Above the text opening, on f. 2v, a 19th century illuminated headpiece of rather poor quality is affixed on a separate piece of paper. The colophon has not been recorded elsewhere; the first six lines are written in a good *thuluth* hand:

*Tammāt Dīwān al-Mawlā al-'ālim malik al-muḥaqqiqīn / mafkhar al-'ārifīn
Jalāl al-milla wa 'd-dīn / ar-Rūmī 'alayh ar-raḥma / fī ghurraṭ Jumādā
'l-ākhir sanat arba' [sic] wa sab'in wa sab'ami'a / ...katabah al-
faqīr al-mudhnīb... / Aḥmad bin Walī ash-Shirāzī ...*

One interesting feature of Or. 2866 is that not only are the *rubā'īyyāt* grouped together (there are just under 150, folios 314v-328v), but the same has been done with the *tarjī'āt*. There are nineteen of them, on folios 295v-314v, under the rubric *wa lah fī 't-tarjī'āt*.

Comparison shows that most of the variant readings in this codex are not found in other mss.; that many of the variants represent either gross errors or attempts to improve upon Rūmī's work; and that it represents an early stage in the degeneration of the text, analogies for which can readily be found among copies of the *Magnavī*. Consequently, this study of the mss. has been limited to a sample of the text of ms. L, recording, in separate appendices to the *apparatus criticus*, the variants for two *tarjī*'s, V and IX. The latter is of greater interest since Ke is the only other early ms. in which it is to be found.

Halet Efendi ms. 133, preserved at the Süleymaniye Library, Istanbul.

This ms. is described in Ritter, *art. cit.*, p. 146, where its date is estimated at ca. 800 *hijrī*. It includes on ff. 174v to 182r ten *tarjī'āt*: nos. V, VI, VIII, XXIV, XXVIII, XXXIII, XXXVIII, XLI, XLII, XLIII; and a small part of two others, XX and XXVI.

Halet İläve ms. 238, preserved at the Süleymaniye Library, Istanbul.

This ms. too is described by Ritter (*art. cit.*, pp. 151, 243-246). Although Ritter is inclined to assign Halet İläve 238 to the first quarter of the 8th/14th century, the palaeographical characteristics favour a slightly later date: probably the second quarter of that century. The contents of this ms. include poems by several authors.

Those relevant here, apart from Rūmī, are Sulṭān Valad and Humām-i Tabrizī; both are referred to in phrases indicating that they were dead when the ms. was written; they died in 1312 and 1314 respectively. Folio 116, recto and verso, contains the first eleven *bayts* of T IV, written as a ghazal. Collation with the new critical text yields the following variants from this ms.: 2a, *khwardand* for *khuftand*; 5b, *Muṣṭafā-rā* for *Muṣṭafā-rā*; 7a, *na* for *nī*; 10a, *u vafā-ash* for *u vafāyash*.

Conclusion

The foregoing examination of the mss. is barely more than a survey. It might almost be possible to devote an entire thesis to the sources for Rūmī's *Dīvān-i kabīr*, given its literary importance and the range of problems. Since other aspects of Rūmī's great work are investigated in the present study, the discussion of the source mss. used in this edition must close at this point. Other scholars will surely have more to say in the future concerning these important textual questions.

Notes on the methodology of this edition

In choosing between variant readings in the text, each has been taken on its own merits irrespective of the ms. or mss. in which it occurs. Where the issue appears important or interesting to the editor, an annotation will generally appear in the commentary. As already mentioned, all of the mss. present a number of archaic features of orthography. These have been retained so far as seemed consistent with the need for clarity. The latter consideration, together with the inconsistency of practice still prevalent (although less pronounced than earlier) during the 6th/13th and 7th/14th centuries, has obliged the editor to ignore differences between certain letters: *bā* and *pā*; *jīm* and *chīm*; and *kāf* and *gāf*. The text gives the second, Persian, form in every case. Postvocalic *dhāl* and the verb prefix *bu-* are retained from the mss. It is the editor's hope that this compromise between considerations of authenticity and ease of reading will not detract excessively from the utility of this edition.

TABLE 2: MANUSCRIPTS USED BY FURŪZÂN FAR

symbol (F) (Waley)	city	library	ms. no.	date (F)	rhyme or metre	no. of bayts
عد Ie	Istanbul	Süleymaniye	Esad Ef. 2693	13-14 cent.	R	10, 372
قو Ka	Konya	Mevlânâ Müzesi	2113	13-14 cent.	M	10, 812
چت D	Dublin	Chester Beatty	Persian ms. 116	early 14 cent.	M	38, 124
مق Kb	Konya	Mevlânâ Müzesi	70 (ex 2112)	13-14 cent.	R	30, 535
خب Ic	Istanbul	Atatürk Kitaplığı*	M. C. K/17	723/ 1323	R	c. 11, 000 (F) 660
قح Am	Afyon	Gedik Ahmed Paşa	18223 (ex 1605)	727/ 1327	M	5, 876
قص Ar	Afyon	Gedik Ahmed Paşa	18225 (ex 1587)	703/ 1303	R	10, 737
خج N	?	Private (Nakhjavānī)	-	early 14 c.	R	?
فد Ke	Konya	Mevlânâ Müzesi	68 + 69	768-70/ 1367-8	M	40, 380
عل Y	?	Private (ex H. Â. Yücel)	-	1st ½ 14 cent.		19, 927

*formerly in the Belediye Kütüphanesi, Istanbul

TABLE 3: MANUSCRIPTS USED BY WALEY

symbol (F)	city (Waley)	library	ms. no.	date	R or M tarjî'ât	folios lines	no. of bayts
- Ih	Istanbul	Süleymaniye	Halet Ef. 644	early 14 c.	M 3½	216 17	c. 7,000
قص Ar	Afyon	Gedik Ahmed Paşa	18225 ex 1587	703/ 1303	R 9	277 13	10,737
عد Ie	Istanbul	Esad Ef. 2693	2693	early 14 c.	R 22	347 17	10,372
- Ii	Istanbul	Süleymaniye	Halet İla- velik 135	717/ 1317	1	201 19	c. 3,800
خب Ic	Istanbul	Ataturk Kitaplığı	M. C. K/17	723/ 1323	R 3	300 19	c. 11,000
قع Am	Afyon	Gedik Ahmed Paşa	18233 ex 1605	727/ 1327	M 19	202 17	5,876
كو Ka	Konya	Mevlânâ Müzesi	2105 ex 2113	c. 1340- 1350	M 17	245 17	10,812
مق Kb	Konya	Mevlânâ Müzesi	70 ex 2112	c. 1350	R 35	512 24	30,535
چت D	Dublin	Chester Beatty	Persian ms. 116	c. 1350	M 37	354 27	38,124
- Kc	Konya	Mevlânâ Müzesi	M. 71	c. 1350	M 40	320 31	c. 38,500
- Kd	Konya	Mevlânâ Müzesi	67 ex 2111	759-60/ 1358-9	M 40	310 31	c. 37,000
فد Ke	Konya	Mevlânâ Muzesi	M. 68 + M. 69	768-70/ 1367-8	M 43	649 33	40,380
خج N	?	Private (Nakhjavânî)	?	14th c.	R 7-21	? ?	?
عل Y	?	Private (ex H. Â. Yücel)	?	14th c.	M 5-33	414 17	12,927
- L	London	British Library	Or. 2866	774/ 1371	R 19	328 21	c. 13,000

TABLE 4: *TARJĪ'ĀT* CONTAINED IN EACH MANUSCRIPT

<i>Tarjī'</i>																
↓ MS. →	<i>Ih</i>	<i>Ar</i>	<i>Ie</i>	<i>Ii</i>	<i>Ic</i>	<i>Am</i>	<i>Ka</i>	<i>Kb</i>	<i>D</i>	<i>Kc</i>	<i>Kd</i>	<i>Ke</i>	<i>N</i>	<i>Y</i>	<i>(L)</i>	
I			+		+	+	+	+	+	+	+	+	+	+		
II			+					+	+	+	+	+	+	+		
III												+				
IV			+				+		+	+	+	+	+	+		
V	+						+	+	+	+	+	+	+	+	+	
VI			+					+	+	+	+	+	+	+	+	
VII	+		+					+	+	+	+	+	+	+	+	
VIII			+					+	+	+	+	+	+	+	+	
IX												+				
X	+		+					+	+	+	+	+	+	+	+	
XI			+	+		+	+	+	+	+	+	+	+	+	+	
XII					+	+	+	+	+	+	+	+	+	+		
XIII			+					+	+	+	+	+	+	+		
XIV			+					+	+	+	+	+	+	+		
XV		+	+						+	+	+	+	+	+		
XVI		+	+			+	+	+	+	+	+	+	+	+	+	
XVII		+	+					+	+	+	+	+	+	+	+	
XVIII		+	+			+	+	+	+	+	+	+	+	+		
XIX		+	+					+	+	+	+	+	+	+		
XX		+	+				+	+	+	+	+	+	+	+	+	
XXI		+	+				+	+	+	+	+	+	+	+	+	
XXII		+	+				+	+	+	+	+	+	+	+	+	
XXIII		+	+		+	+	+	+	+	+	+	+	+	+	+	
XXIV								+	+	+	+	+		+		
XXV			+						+	+	+	+	+			
XXVI						+			+	+	+	+		+	+	
XXVII									+	+	+	+	+	+	+	
XXVIII					+	+	+	+	+	+	+	+		+	+	
XXIX							+									
XXX			+				+	+	+	+	+	+	+	+	+	
XXXI							+	+	+	+	+	+		+		
XXXII			+			+		+	+	+	+	+		+		
XXXIII								+	+	+	+	+	+	+		
XXXIV								+	+	+	+	+		+		
XXXV								+		+	+	+				
XXXVI								+		+	+	+				
XXXVII								+	+	+	+	+	+	+		
XXXVIII								+	+	+	+	+		+	+	
XXXIX												+		+		
XL							+	+	+	+	+	+	+	+	+	
XLI							+	+	+	+	+	+		+		
XLII								+	+	+	+	+		+	+	
XLIII								+	+	+	+	+		+		
XLIV								+	+	+	+	+	+	+		

MS. → *Ih Ar Ie Ii Ic Am Ka Kb D Kc Kd Ke N Y (L)*

*No variants appear in F's edition but the poem is not listed as absent

TABLE 5: MANUSCRIPTS WITH TEXTUAL VARIANTS IN COMMON

	<i>Ih</i>	<i>Ar</i>	<i>Ie</i>	<i>Ii</i>	<i>Ic</i>	<i>Am</i>	<i>Ka</i>	<i>Kb</i>	<i>D</i>	<i>Kc</i>	<i>Kd</i>	<i>Ke</i>	<i>N</i>	<i>Y</i>
<i>Ih</i>	=		+				+	+		+		+		
<i>Ar</i>		=	+		+	+	+	+	+	+	+	+		+
<i>Ie</i>	+	+	=		+	+	+	+	+	+	+	+		+
<i>Ii</i>				=	+	+		+	+	+	+	+		
<i>Ic</i>		+	+	+	=	+	+	+	+	+				
<i>Am</i>		+	+	+	+	=	+	+	+	+	+	+	+	+
<i>Ka</i>	+	+	+		+	+	=	+	+	+	+	+		
<i>Kb</i>	+	+	+	+	+	+	+	=	+	+	+	+		+
<i>D</i>		+	+	+	+	+	+	+	=	+	+	+	+	+
<i>Kc</i>	+	+	+	+	+	+	+	+	+	=	+	+	+	+
<i>Kd</i>		+	+	+		+	+	+	+	+	=	+	+	+
<i>Ke</i>		+	+	+		+	+	+	+	+	+	=	+	+
<i>N</i>						+			+	+	+	+	=	
<i>Y</i>		+	+			+		+	+	+	+	+		=
	<i>Ih</i>	<i>Ar</i>	<i>Ie</i>	<i>Ii</i>	<i>Ic</i>	<i>Am</i>	<i>Ka</i>	<i>Kb</i>	<i>D</i>	<i>Kc</i>	<i>Kd</i>	<i>Ke</i>	<i>N</i>	<i>Y</i>

Based upon Furūzānfar's *apparatus criticus* for the entire *Dīvān*.

TABLE 6: METRES OF THE *TARJĪ'ĀT*

<i>Hazaj-i muṣamman-i akhrab-i sālīm</i> --u u--- --u u---	II, IX, XXIV
<i>Hazaj-i muṣamman-i sālīm</i> u--- u--- u--- u---	XI, XVI, XXX, XXXI
<i>Hazaj-i muṣamman-i maḥẓūf</i> u--- u--- u--	XXXIII, XXXIV, XXXV, XXXVI)
<i>Hazaj-i muṣamman-i akhrab-i makfūf-i maḥẓūf</i> --u u--u u--u u--	XII, XXVI, XXXII
<i>Hazaj-i muṣamman-i akhrab-i maqbūẓ-i maḥẓūf</i> --u u-u- u--	XIX, XXVII, XXXVII, XXXVIII
<i>Munsariḥ-i muṣamman-i maṭvī va maṭvī-'i maksūf = Basīṭ-i muṣamman-i maṭvī va sālīm</i> -uu- -u- -uu- -u-	XIV
<i>Muṣārī'-i muṣamman-i akhrab va sālīm</i> --u -u-- --u -u--	VI, XLII
<i>Muṣārī'-i muṣamman-i akhrab-i makfūf-i maḥẓūf</i> --u -u-uu --u -u-	VII, XIII, XV, XXV, XLIII
<i>Rajaz-i muṣamman-i sālīm</i> --u- --u- --u- --u-	I, XXIII, XXVIII, XXIX
<i>Rajaz-i muṣamman-i maṭvī va makhbūn</i> -uu- u-u- -uu- u-u-	XVIII
<i>Ramal-i musaddas-i maḥẓūf</i> -u-- -u-- -u-	XVII
<i>Ramal-i muṣamman-i maḥẓūf</i> -u-- -u-- -u-- -u-	III, XXXIX
<i>Ramal-i muṣamman-i makhbūn-i maḥẓūf</i> uu-- uu-- uu-- uu-	IV, V, XX, XXI, XXII
<i>Ramal-i muṣamman-i mashkūl va sālīm</i> uu-u -u-- uu-u -u--	XL, XLI
<i>Sarī'-i musaddas-i maṭvī-'i maksūf</i> -uu- -uu- -u-	VIII, X, XLIV

THE *DĪVĀN-I KABĪR* IN PRINT: AN ANNOTATED BIBLIOGRAPHY

Objective

The chief purpose of this bibliography is to illustrate the history of the appreciation and study of the *Dīvān-i kabīr*. Publications are listed in chronological order. Printed versions of part or all of the *Dīvān* fall into five categories. The category to which each item belongs is indicated by a number in square brackets. Books not seen are marked *.

1. Editions containing or purporting to contain the complete *Dīvān*, these being generally based on individual manuscripts.
2. Edited selections from the *Dīvān*, with or without translations.
3. Published translations of poems from the *Dīvān*.
4. Editions and/or translations of all or some *rubā'īyyāt* (quatrains).
5. Individual poems from the *Dīvān*, or excerpts thereof, which occur in other printed works (older texts or modern studies). Because of the high number of publications in this category, only items of particular interest have been included.

Publications

Geschichte der schönen Redekunste Persiens, mit einer Blüthenlese aus zweyhundert persischen Dichtern. Von Joseph von Hammer.

Vienna, 1818. xii, 432 p. [3]

[Translations from the *Dīvān* (part or all of some 72 poems) on pp. 172-198. Von Hammer mentions that the poems were culled from two mss., referred to on pp. 172 and 178 as the "first and second" *Dīvāns*. The first, dated 737/1336, was in the library of Count von Rzewusky. Unfortunately it has not proved possible to trace this ms.

[Ghaselen?].

Stuttgart, 1820. [??] p. [3]*

[Elegant verse adaptations (rather than translations) in German, by the renowned poet Friedrich Rückert, of 44 ghazals. Based on German versions by von Hammer (Vienna, 1818), see above.]

Auswahl aus den Diwanen des grössten Mystischen Dichters Mawlana Dschelaleddin Rumi. Aus dem Persischen mit beigefügtem Original-Texte und erläuternden Anmerkungen von Vincenz von Rosenzweig.

Vienna, 1838. 236 p. [2]

[Text and translation of 69 ghazals, with annotations, by Vincenz von Rosenzweig. He gives no information as to the source from which the poems were taken. Several are inauthentic; two are by Sultān Valad.]

Rubā'īyyāt-i Ḥakīm Khayyām

[Iran], 1274/1857. 80 fols. [5]

[Contains one *tarjī'* attributed to Shams-i Tabrīzī, folios 71v-76v. This poem, in seven stanzas each with the same *band*, is not by Rūmī.]

Dīvān Shams al-ḥaqā'iq min muṣannafāt Janāb-i Mawlavī-'i Ma'navī.

Tabriz, 1282/1865. 377, [1] p. [2]

[Edited by Riṣā Qulī Khān Hidāyat. Contains 13 *tarjī'āt*, on pp. between 63 and 102; the texts are a little corrupted and the source is unknown. Although not a scientific edition, this pioneering selection from the *Dīvān* by a well-known scholar helped in reviving the appreciation of Rūmī's lyric verse in Iran. It was republished at Tehran in 1335/1957.]

Dschelāl ed-Din Rūmī négyoros versei.

Budapest: Kiadja a Magyar Tudományos Akademia, 1867. 72 p. [4]

[*Rubā'īyyāt* in Magyar translations by Sandor Kegl. 2nd ed.: Budapest: Kiadja a Magyar Tudományos Akadémia, 1907.]

Dīvān-i Ḥaẓrat-i Shams-i Tabrīz.

Lucknow: Naval Kishawr, 1296/1878. 278 p. [1]

[Selections, including inauthentic poems. 2nd ed.: Lucknow, 1300/1882.]

Iksir-i a'zam ya'ni Divān-i Shams-i Tabriz awr Divān-i Vali Rām tawhīd va khudāshināsī meq.

Gujranwala: Giyan Press, [1879]. [1], 111, 46 p. [2]

[A selection (pp. 1-111) including many inauthentic poems. Followed by poems of Vali. Edited by Munshī Dīvānchand.]

Divān-i Ḥaẓrat-i Shams-i Tabriz.

Lucknow: Naval Kishawr, 1300/1882. 278 p. [1]

[The second printing of the edition published in 1296/1878.]

Kullīyyāt-i Shams-i Tabriz.

Bombay, 1302/1884. 1036 p. [1]

[Apparently the first in a series of voluminous compilations printed in India. These all contain numerous poems by authors other than Rūmī.]

Kullīyyāt-i Shams-i Tabriz.

Lucknow, 1302/1885. 1036 p. [1]*

[Another large and unreliable compilation. Arranged by rhyming letter, then by metre. The editor, who mentions the care taken with Pashto (!) and Turkish words in the *Divān*, took Shams to be the author.]

Divān-i Ḥaẓrat-i Shams-i Tabriz.

Lucknow: Nawal Kishawr, 1305/1887. 435 p. [1]

[The text is based upon a single ms., considered to be an early one. On pages 433-435 is a brief life of Shams-i Tabrizī, whom the editor of the book apparently believed to be the author of this *Divān*.

Divān-i Shams-i Tabriz.

Bombay, 1309/1891. 280 p. [1]*

[Probably a reprint of the Lucknow edition of 1296/1878.]

Khulāṣa-'i Kullīyyāt-i Divān-i Shams-i Tabriz.

Lucknow, 1313/1896. 58 p. [2]

[A selection from the *Divān*, containing some inauthentic poems. Edited by Munshī Barij Mūhan Lāl and Munshī Shankar Diyāl. The first page of text is headed *Shiv Shiv*.]

Rubā'īyyāt-i Ḥaẓrat-i Mawlānā.

Istanbul, 1312-1314/1894-1896. 400 p. [4]

[Text edited by Veled Çelebi (İzbudak): 1646 *rubā'īs*.]

Selected poems from the Dīvānī Shamsī Tabrīz. Edited and translated, with an introduction, notes, and appendices, by R. A. Nicholson.

Cambridge: Cambridge University Press, 1898. lv, 367 p. [2]

[Several of the 48 poems are not by Rūmī, and Neo-Platonism is rather overemphasized in the commentaries. But Nicholson's pioneering study, written at the outset of his career, remains a valuable introduction.]

The Festival of Spring: from the Divan of Jelaleddin, rendered in English Gazels after Rückert's versions. With an introduction and a criticism of the Rubaiyat of Omar Khayyam..

Glasgow, 1903. xxxviii, ii, 63 p. [3]

[Lively English verse renderings by William Hastie.]

Dīvān-i Shams-i Tabrīz.

Kanpur, 1326/1908. 426 p. [11]*

[This is a reprint of the Lucknow edition of 1305/1887.]

Ghaselen des Dschelaleddin Rumi.

Stuttgart, 1913. ?? p. [3]*

[Another edition of Rückert's German versions of 44 ghazals.]

Kullīyyāt-i Shams-i Tabrīz.

Lucknow, 1335/1917. ??? p. [1]*

[Another compendious edition, containing many inauthentic poems, e.g. ghazals by Shams-i Maghribī and Shams-i Mashriqī. See the detailed critique by Jalāl ad-Dīn Humā'ī in *Ghazaliyyāt-i Shams-i Tabrīzī*, ed. Manṣūr Mushfiq, Tehran 1335/1956, pp. 65-80.]

Ghaselen des Dschelal-eddin Rumi.

Stuttgart, 1922. 66 p. [3]*

[Adaptations by Karl Thylmann of renderings by von Hammer and Rückert.]

Intikhāb-i Dīvān-i Shams-i Tabrīz.

[N. p.], 1931. ??? p. [2]*

[Urdu translations by 'Abd al-Malik Anāwī.]

Mevlānā'nın rûbâileri.

[Istanbul: Remzi, 1932. 126 p., 4 pl. [4]*

[Turkish verse by Hasan-Âli Yücel, inspired by Rûmī's quatrains.]

Persiens Mystiker Dschelāl-eddin Rumi: eine Stildeutung in 3 Vorträgen.

Breslau, 1933. 73 p. [5]

[By Gustav Richter. The third lecture (pp. 50-72), "Rumi's Divan", is a useful appreciation and includes German translations of six ghazals.]

"The Quatrains of Jalālu-d-dīn Rūmī and two hitherto unknown manuscripts of his Dīvān."

In: *Journal of the Asiatic Society of Bengal, Letters*, I, (1935), no. 1, pp. 65-80. [5]*

[An article by L. Bogdanov on the *rubā'īyyāt*, with Persian texts of 1½ poems. The two Indian mss. concerned now seem of little consequence.]

"Mevlānā'nın rubailerī".

In: *Ağaç* (Istanbul), 10 (6 June 1936) pp. 4-5; 11 (13 June 1936) - 17 (29 July 1936), p. 7 of each issue.

[Turkish renderings of selected quatrains, by Asaf Halet Çelebi who in 1939 published a larger selection in book form.]

Intikhāb-i ghazaliyyāt-i Shams-i Tabrīz.

Bombay: Sharafuddin & Sons, 1937. 30, [2] p. [2]

[Persian text only from R. A. Nicholson's *Selected poems from the Dīvān-i Shams-i Tabrīz*; with one different textual reading.]

The Rubaiyat-i-Baba Tahir Uryan Hamadani: a lament.

[Bombay]: J. E. Saklatwalla, 1939. viii, 34, [3] p. [5]

[By Jamsetji E. Saklatwalla. Contains on pp. 19-34 the Persian text of numerous individual bayts from Nicholson's *Selected poems from the Dīvān-i Shams-i Tabrīz*, followed by English versions by Saklatwalla.]

Mevlana'nın rûbailerî.

Istanbul: Kanaat, 1939. 172 p. [4]

[The quatrains, translated by Asaf Halet Çelebi. 2nd ed.: Istanbul: Kanaat, 1944. 169 p.]

*Rubâ'îyyât-î Mawlânâ Jalâl ad-Dîn-i "Khâmûsh", şâhib-i kitâb-i muqaddas-
i Maṣnavî-'î ma'navî.*

İsfahan: Kitâbfurûshî-'î Bahâr, 1320/1941. [1], 1, 228 p. [4]

[Edited by Muḥammad Bâqir Ulfat.]

Seçme rûbâiler.

Istanbul: Milli Eğitim Bakanlığı, 1945. 52 p. [4]

[Selected quatrains in Turkish translations by Abdûlbâkî Gölpinarlı. 2nd ed.: Istanbul: Milli Eğitim Bakanlığı, 1968. iv, 52 p.]

*The Ruba'iyat of Jalal al-Din Rumi: select translations into English
verse.*

London: Emery Walker, 1949. xxviii, 209 p., 4 pl. [4].

[Translations and introduction by A. J. Arberry.]

Rumi, poet and mystic.

London: George Allen & Unwin, 1950. 191 p. [3]

[Translations, introduction and notes by Reynold A. Nicholson. Masterly translations and expositions of excerpts, including seven from the *Divân*. This book, Nicholson's last, was edited after his death by A. J. Arberry. Reprinted in 1956, 1964, 1968, 1970, 1973, 1978, etc.]

Rouba'yat...traduits du persan.

Paris: Adrien-Maisonneuve, 1950. 78 p. [4]

[French translations by Assaf Halet Tschelebi (Asaf Halet Çelebi): based upon the Istanbul edition of 1894.]

Bar-guzîda-'î Dîvân-i Shams-i Tabrîzî.

Tehran, 1333/1954. 190 p. [2]

[Edited by Muḥammad Tajvîdî.]

Tafsīr-i ma'navī-'i Maṣnavī, ba'ṣiḡhazalḡāz Dīvān-i Shams-i Mawlavī.

Tehran, 1333/1954. 16, 33 p. [2]

[Edited by ḡusayn Kāḡimzāda Īrānshahr; with a foreword by Badī' az-Zamān Furūzānfar.]

Divan-i Kebir: ḡul-deste.

Istanbul: Remzi, 1955. xxxi, 398 p. [3]

[Turkish translations by Abdūlbaki Gölpinarlı.]

Dīvān-i Shams-i Tabrizī.

Tehran, 1335/1956. 378 p. [2]

[Edited by Aḡghar Urdūbādī.]

Ghazaliyyāt-i Shams-i Tabrizī.

Tehran: Ṣafī'alīshāh, 1335/1956. xxv, 747 p. [2]

[About 15,000 bayts, plus rubā'īs. Edited by Maṣṣūr Muṣṡiq. With very useful introductions by Jalāl ad-Dīn Humā'ī and by 'Alī Dashtī.]

Ghazaliyyāt-i Shams-i Tabrizī.

Tehran: Ṣafī'alīshāh, 1335/1956. 99, 769 p. [2]

[Edited by Maṣṣūr Muṣṡiq. Valuable introductions by Jalāl ad-Dīn Humā'ī and by Partaw 'Alavī. Reprinted at least once.]

Sun of Tabriz: a lyrical introduction to higher metaphysics. Selected poems of J. a. l. a. l. u' d- d. i. n. R. u. m. i. [sic], as translated by Sir Colin Garbett. Illustrated by Sylvia Baxter.

Cape Town: R. Beerman, 1956. xiii, 77 p., 4 pl., ill. [3]

[Evidently successful; a second edition appeared in the same year.]

Ghazaliyyāt-i shūr-angīz-i Shams-i Tabrizī.

Tehran, 1336/1957. 435 p. [2]

[Edited with an appreciation by Firaydūn Kār.]

Kulliyyāt-i Shams-i Tabrizī, ba-inẓimām-i sharḥ-i ḥāl-i Mawlavī.

Tehran: Amīr-i Kabīr, 1336/1957. [xviii], 1570 p. [1]

[This edition comprises 42,000 *bayts*: 1995 *rubā'īs* and 3502 ghazals and other poems. With introductions by Furūzānfar and by 'Alī Dashtī; a glossary; and an index of first lines. The text is largely similar to that of Furūzānfar's critical edition. The chief differences are that no textual variants are given; there are 12 more *rubā'īyyāt*; and the *tarjī'āt* (pp. 1253-1307), hopelessly jumbled, are presented as 15 poems. Reprinted in 1336/1957-8, 1341/1962, 1345/1966, etc.]

Maktab-i Shams: muntakhabī az ghazaliyyāt-i Mawlānā Jalāl ad-Dīn Muḥammad.

Tehran, 1336/1957. xx, 489 p. [2]

[Selections, edited with commentary by Sayyid Abū 'l-Qāsim Anjavī-'i Shīrāzī. Introduction on Rūmī by Sayyid Ṣādiq Gawharīn.]

Divān-i kabīr.

Istanbul: Remzi, 1957-1960. 5 vols. [3]

[Turkish translation of the whole *Divān*, with commentary, by Abdūlbāki Gölpınarlı. Based upon the largest Konya ms., Ke, and hence arranged according to metre. Reprinted at least once.]

Kulliyyāt-i Shams, yā Divān-i kabīr.

Tehran: Dānīshgāh-i Tīhrān, 1336/1957 - 1346/1967. 10 vols. in 9. [1]

[The full, near-definitive critical edition by Badī' az-Zamān Furūzānfar with the assistance of Ḥusayn Karīmān and Amīr Ḥasan Yazdagirdī. Includes introductions, a glossary, and indexes. Reprinted in 2535/1976, etc.]

Sayrī dar Divān-i Shams.

Tehran: Jāvidān, 1336/1958. 317 p. [5]

[This appreciation of Mawlānā's lyric poetry contains a great many excerpts from the *Divān*. Reprinted at least six times.]

Dīvān-i Shams-i Tabrizī.

Tehran, 1337/1958. 190 p. [2]

[Selected poems, edited by Javād Sharifi.]

Dīvān-i Kebir'den seçme şiirler.

Istanbul: Maarif Vekâleti, 1959-1961. 2 vols. xliii, 247; 285 p. [3]

[Turkish translations, by Midhat Bahari Beytur, of selected poems.]

Rûbâiler.

Istanbul: Remzi, 1964. 240 p. [4]

[Abdûlbâki Gölpınarlı's Turkish translations of the *rubā'īyyāt*.]

Mevlâna'dan seçme rûbâiler.

[Ankara]: Türkiye İş Bankası, 1964. [iii], 85 p. [4]

[Turkish verse translations of selected quatrains. With a biographical introduction by the translator, M. Nuri Gençosman.]

Gedichte aus dem Diwan.

Stuttgart: Philipp Reclam, 1964. 79 p. [3]*

[German translations by Annemarie Schimmel of 56 ghazals and 26 *rubā'īs*.]

Mevlâna'nın rûbâileri: seçmeler.

Istanbul: Millî Eğitim Bakanlığı, 1965. iii, 176 p. [4]

[New version of M. Nuri Gençosman's Turkish renderings of *rubā'īyyāt*.]

Friedrich Rückert, 1788-1866: Übersetzungen persischer Poesie.

Wiesbaden: Harrassowitz, 1966. 70, [1] p. [5]

[Selected and annotated by Annemarie Schimmel. German translations, and the Persian texts of the opening bayts, of two ghazals, pp. 12-13.]

Muntakhab-i ghazaliyyāt-i Mawlānā Jalāl ad-Dīn-i Balkhī.

[Kabul], 1346/1967. [iii], 36 p. [2]

[Compiled anonymously.]

Mystical poems of Rūmī.

Chicago: Chicago University Press, 1968. v, 203 p. [3]

[A. J. Arberry's translations of 200 of the first 1620 ghazals in Furūzānfar's edition; with notes and a valuable introduction.]

Yakṣad rubā'ī-'ī Mawlavī.

[Tehran], 1350/1971. 72 p. [4]

[Edited by Parvīz Ṣādiqī. With a preface by 'Alī Dashtī.]

Rübāiler.

Bursa, 1971. 16 p. [4]

[Turkish versions, by Basri Göçül, of selected quatrains.]

Guzīda-'ī ghazaliyyāt-i Shams (qarn-i haftum-i hijrī).

Tehran: Kitābhā-yi Jībī, 1352/1973. 111, 631, [1] p. [2]

[An extensive selection of ghazals, with an analysis of Rūmī's thought and with indexes, by Muḥammad Riḏā Shafī'ī-'ī Kadkanī. Reprinted.]

Odes mystiques (Divān-e Shams-e Tabrizī).

Paris: Klincksieck, 1973. 326 p. [3]

[French translations, by Eva de Vitray-Meyerovitch and Mohammad Mokri, of 408 of the 1081 ghazals from the first two volumes of Furūzānfar's edition. Accompanied by a perceptive introduction and annotations.]

Licht und Reigen: Gedichte aus dem Diwan des grössten mystischen Dichters persischer Zunge.

Bern: Herbert Lang; Frankfurt: Peter Lang, 1974. 191 p. [3]

[Fine verse translations in German of part or all of 73 ghazals, and 33 rubā'īs. Brief introduction by the translator, Johann Christoph Bürgel.]

The Triumphal Sun: a study of the works of Jalāloddin Rumi.

London; The Hague: East-West Publications, 1978. xviii, 513 p. [5]

[This major study of Rūmī's imagery and thought includes many verses from *Divān-i kabīr* in English translation. A slightly revised edition from the same publisher appeared in 1980. Ḥasan Lāhūtī's Persian translation, *Shukūh-i Shams*, was published at Tehran in 1367/1988-9.]

Gesänge des tanzenden Gottesfreundes.

Stuttgart: Gülistan, 1979. [88] p. [3]*

[German translations of extracts from the *Divān*, by K. Thylmann and L. Thylmann von Keyerling.]

Mystical poems of Rūmī: second selection, poems 201-400.

Boulder: Westview, 1979. xiv, 180 p. [3]

[Continuation of the work begun by Arberry in *Mystical poems* (1968). Published posthumously, the book includes moving testimony by Arberry to the restoration of his faith in Christianity through Sufis' teachings.]

Poesie mistiche [di] Jalāl ad-Dīn Rūmī.

Milano: Rizzoli, 1980. 151 p., ill. [3]

[Italian translations by Alessandro Bausani of 50 *ghazaliyyāt* (nos. 1-6 are not in F's edition) and 12 *rubā'īs*. Fine introduction and notes.]

Izn-i dukhūl: majmū'a-'i rubā'iyyāt-i Mawlānā.

[Tehran?], 1359/1980-81. 150 p. [4]

[Quatrains, edited and with an introduction by Parvīz Khursand, 'Abbās 'Alī, Ḥājī Āqā Muḥammad, and Muḥammad Riḏā Sharīfī-niyā.]

Vierzeiler.

Amsterdam: Castrum Peregrini, 1981. 118 p. [4]

[Quatrains translated with notes by Gisela Wendt. The above data pertain to the second impression. The date of the first may be 1981.]

The ruins of the heart: selected lyric poetry of Jelaluddin Rumi.

Putney, Vt.: Threshold, [ca. 1981], 55 p. [3]

[Free translations by Edmund Helminski.]

Dū-baytīhā-yi Jalāl ad-Dīn Mawlavī Muḥammad bin Muḥammad bin al-Ḥusaynī al-Balkhī summa ar-Rūmī.

Tehran: Istiqlāl, 1360/1981-2]. [xvii], 398 p. [4]

[In fact a reprint of Veled Çelebi İzbudak's Istanbul edition of the *Rubā'iyyat*, with a new introduction by Ḥāmid Muşaddıq.]

The Sufi path of love: the spiritual teachings of Rumi.

Albany: State University of New York Press, 1983. ix, 433 p. [5].

[One of the outstanding western-language studies of Rūmī's thought. Includes many short translated excerpts from the *Divān*. By W. Chittick.]

Ruboiyot.

Dushanbe: Irfon, 1984. 94 p. [4]

[Quatrains rendered into Tajik with an introduction by Z. Zarifov.]

Dāstān-i payāmbārān dar Kulliyyāt-i Shams: sharḥ va tafsīr-i 'irfānī-'i dāstānhā dar ghazalhā-yi Mawlavī [jild 1].

Tehran: Mu'assasa-'i muṭāla'āt va taḥqīqāt-i farhangī, 1364/1985.

487 p. [5]

[This valuable study by Taqī Pūr-Nāmdāriyān cites many passages from the *Divān* concerning the Prophets, as well as excerpts from Iṣḥāq ibn Ibrāhīm Nayshābūrī's version of *Qiṣaṣ al-anbiyā* and other classical Persian texts.]

Partaw-i 'irfān: sharḥ-i iṣṭilāḥāt-i 'irfānī-'i Kulliyyāt-i Shams.

Tehran, 1366/1987. 2 vols. xxxix, 936 p. [5]

[A glossary, compiled by 'Abbās Kay-manish, of Sufi expressions in the *Divān*. The work has little, if any, original material, and omits some expressions peculiar to Rūmī; it is also too short on quotations.]

Unseen rain: quatrains of Rumi.

Putney, Vt.: Threshold, 1987. 96 p. [4]

[Poetic adaptations, not translations. By John Moyne and Coleman Barks.]

Open secret: versions of Rumi.

Putney, Vt.: Threshold, [1987?]. 96 p. [3]

[Poetic adaptations, by Moyne and Barks, of ghazals.]

Rubā'iyat.

Paris: Albin Michel, 1987. 225 p. [4]

[French translations of the quatrains, by Eva de Vitray Meyerovitch and Djamchid Mortazavi.]

Poemas sufies [de] ʿAlāʾ al-Dīn Rūmī.

Madrid: Hiperión, 1988. 143 p. [3]*

[Spanish versions of poems from the *Divān*. Introduction and notes by the translator, Alberto Manzano.]

Conclusions

This bibliography does not include all publications concerning Rūmī's *Divān-i kabīr*. It concentrates mainly upon editions and translations rather than studies, and some will have been missed. To the extent that interest in the *Divān-i kabīr* is indicated by publications, there are four main conclusions to be drawn.

1. The earliest phase of printing in Persian passed without any attempt at a complete edition of the *Divān-i kabīr*. While a few ms. copies were still produced in the 19th century, the first substantial edition appeared only in 1280/1863. This implies that the *Divān* was long underappreciated in Iran before Riḡā Qulī Khān's work appeared.

2. In the Subcontinent the *Divān* attracted more interest but was also widely misunderstood. Many people, including editors, believed Shams ad-Dīn Tabrīzī to have been literally its author rather than (to use the Shakespearian term) its "onlie begetter". Editions based upon mss. of Indian origin show how the text itself became badly corrupted, especially with interpolated poems.

3. The number of published editions or translations of Rūmī's *rubā'īyyāt* reflects a lasting predilection for that genre in Asia as well as in the Khayyām-loving West.

4. Since the mid-1950s there has been an upsurge of interest in the *Divān-i kabīr*. The reasons include increasing concern with spirituality; the flourishing of literary studies in Iran; and the "rediscovery" of the authentic text after mss. in Turkey became accessible. Appreciation and study of *Divān-i kabīr* continue to flourish at the time of writing.

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Muṣṭafā (Chosen One: Prophet Muḥammad. See also: *Aḥmad*, *Muḥammad*, *Rasūl*) IV, 5b, 33b; VIII, 11b; XXIII, 15a; XXV, 39b; XXVII, 4b

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PART TWO

CRITICAL EDITION

THE ARRANGEMENT OF THE TEXT AND APPARATUS CRITICUS

Part 2 of this thesis comprises a new critical edition of the *Tarjī'āt* of Mawlānā Jalāl ad-Dīn Rūmī. Each poem appears in Arabic script, there being 15 lines to the page (but exceptionally 16 or 17), and is followed by its *apparatus criticus*.

The reader is asked to note the following points. The arrangement of the 44 poems conforms to the order in which Professor Furūzānfar arranged them in his edition. With regard to orthography, the main early ms. tradition has been followed as far as possible. A few compromises, however, were deemed essential in the interests of clarity, the overriding consideration. For example, *pā* is distinguished from *bā*, *chīm* from *jīm*, and *gāf* from *kāf* although those letters are not uniformly distinguished in all the early mss.

The *apparatus criticus* employs the format used by H. Ritter. Each ms. is represented by a symbol composed of one or two roman letters. The readings adopted are shown to the left, and variant readings to the right, of the colon between them. The *apparatus* indicates the mss., and folios, in which each poem is found. The emphasis is on variations of wording: differences of orthography are noted only if deemed potentially interesting.

A few features of the layout should be mentioned. In the Persian text, *bayts* are numbered at each five; the translations are laid out on the same basis. The *bands* or refrain lines are indented. There are 15 *bayts* of text on each page, and the corresponding lines of the English translation in Part 3 are also set out on one page. The objective is to facilitate, so far as possible, reference to the translation in conjunction with the Persian text.

هم روت خوش هم خوت خوش هم پیچ زلف و هم قفا
هم میوه خوش هم شیوه خوش هم لطف تو خوش هم جفا

ای صورت عشق ابد وی حسن تو بیرون ز حد
ای ماه روی سرو قد ای جان فزای دلگشا

ای جان باغ و یاسمین ای شمع افلاک و زمین
ای مستغاث العاشقین ای شهسوار هل اُتی

ای خوان لطف انداخته وی با لثیمان ساخته
طوطی و کبک و فاخته گفته ترا خطبه ثنا

۵ ای دینده خویان چین در روی تو نا دینده چین
دامن ز گولان در مچین مخراش رخسار رضا

ای خسروان درویش تو سرها نهاده پیش تو
جمله ثنا اندیش تو ای تو ثناهارا سزا

ای صبر بخش زاهدان اخلاص بخش عابدان
وی گلستان عارفان در وقت بسط و التقا

با عاشقانم جفت من امشب نخواهم جفت من
خواهم دعا کردن ترا ایدوست تا وقت دعا

دارم رفیقان از بیرون دارم حریفان در درون
در خانه جوقی دلبران بر صفه اخوان صفا

۱۰ ای رونق باغ و چمن ای ساقی سرو و سمن
شیرین شدست از تو دهن ترجیع خواهم گفت من

تنها بسیران می روی یا پیش مستان می روی
یا سوی جانان می روی باری خرامان می روی

در پیش چوگان قدر گویی شدم بی پا و سر
بر گیر و با خویشم بهر گر سوی میدان می روی

از شمس ننگ آید ترا مه تیره رنگ آید ترا
افلاک تنگ آید ترا گر بهر جولان می روی

بس نادره یار آمزی بس خوب دلداری آمزی
بس دیر و دشوار آمزی بس زود و آسان می روی

۱۵ ای دلبر خورشیدرو ای عیسی بیمار جو
ای شاد آن قومی که تو در کوی ایشان می روی

تو سر بصر جانی مگر یا خضر دورانی مگر
 یا آب حیوانی مگر کز خلق پنهان می روی
 ای قبله اندیشه‌ها شیر خدا در پیشها
 ای رهنمای پیشها چون عقل در جان می روی
 گه جام هشر را می‌برد پرده حیا بر می‌درد
 گه روح را گویند خرد چون سوی هجران می روی
 هجران چه هر جا که تو گردی برای جست و جو
 چون ابر با چشمان تر با ماه تابان می روی
 ۲۰ ای نور هر عقل و بصر روشنتر از شمس و قمر
 ترجیع سیوم را نگر نیکو پرو افکن نظر
 یک مسئله می‌پرست ای روشنی در روشنی
 آن چه فسون در می‌دمی غم را چو شادی می‌کنی
 خود در فسون شیرین‌لبی مانند داؤد نبی
 آهن چو مومی می‌شود بر می‌کنیش از آهنی
 نی ملک شاه مطلق بگلریگ ملک حقی
 شاگرد خاص خالق از جمله افسونها غنی
 تا من ترا بشناختم بس اسب دولت تاختم
 خود را برون انداختم از ترسها در ایمنی
 ۲۵ هر لحظه جان نوم هر دم بهایی می‌روم
 بی‌دست و بی‌دل می‌شوم چون دست بر من می‌زنی
 نی چرخ دانم نی سها نی کاله دانم نی بها
 با این که نا دانم بها دانم که آرام منی
 ای رازق ملک و ملک وی قطب دوران ملک
 حاشا ازان حسن و نمک که دل ز مهمان بر کنی
 خوش ساعتی کان سرو من سرسبز باشد در چمن
 وز باد سودا پیش او چون بید باشم منثنی
 لاله بخون غسلی کند نرگس بحیرت بر تن
 غنچه بیندازد کله سوسن فتد از سوسنی
 ۳۰ ای ساقی بزم کرم مست و پریشان تو
 وی گلشن و باغ ام امروز مهمان تو

آن چشم شوخ را نگر مست از خرابات آمده
 در قصد خون عاشقان دامن کمر اندر زده
 سوگند خوردست آن صنم کین بازه را گردان کنم
 یک عقل نگذارم بمی در والد و در والده
 زین بازه شان افسون کنم تا جمله را مجنون کنم
 تا تو نیایی عاقلی در حلقه آدم کده
 لیلی ما ساقی جان مجنون او شخص جهان
 جز لیلی و مجنون یوز پشمرده و پی فایده
 ۳۵ از دست ما یا می برز یا رخت در لاشی برز
 از عشق ما جان کی برز گر مصطبه گر معبده
 گر من نبینم مستیت آتش زنم در هستیت
 بازهت دهم مستت کنم با گهر و دار و عریده
 بگذشت دور عاقلان آمد قران ساقیان
 بر ریز یک رطل گران بر منکر این قاعده
 آمد بهار و رفت دی آمد اوان نوش و نی
 آمد قران جام و می بگذشت دور مایده
 رفت آن عجز پردغل رفت آن زمستان و وحل
 آمد بهار و زان ازو صد شاهد و صد شاهده
 ۴۰ ترجیع کن هین ساقیا در ده شرابی چون بقم
 تا گرم گردن گوشها من نیز ترجیعی کنم

Ih- Ar- Ie5v Ii- Ic4v Am6v Ka8r Kb41v D4r Kc6r Kd5v KeI,8r (N*) (Y*)

1a وفا : قفا D 11

5b در : بر D Ke بر ch. to در Kd 11

7b در : added, later hand Kd 1 ارتقا : التقا Kc 11

9a در : از D - (F) 1 9b بر : در Ie 1 الصفا : صفا Ka 11

10a و سرو : سرو (F) 11

14a نادره : نادره Ka 1 دلدار : دلدار Ic Am Kb D Kc

دارار Ie 1 14b و زود - : زود Ka 11

15a رو ای : رو ای Kb D Ke (F) 11

19a جای که : جا که Ka 1 چه : چه Ke 11

20 follows 21 D 11

21b آن جا چه می خوانی فسون : آن چه فسون در می دمی

Ie 1 در : بر D 11

22b نرمی : بر می Ic 11

23 follows 24 D 1 23b بلک : بل D 11

24a پس : پس D 11

26b با این ک : با اینك Ic Ka (F) 11

29b قبا : فتد D 11

30 added in margin, later hand D 1 30a بزم و : بزم Ie Am 1

30b گلشن - باغ : گلشن و باغ Kd Ke 1 و Kb; گلشن - باغ

deleted, copyist Ka 11

32 follows 33 Ic Am Kc 1 32a خورده است : خوردست Ie 1

کنم Ke 11

33a افزون : افسون D 11

- ماه رمضان آمد ای یار قمر سیما
 بر بند سر سفره بگشای ره بالا
 ای پاوه هر جایی وقتست که باز آیی
 بنگر سوی حلوایی تا کی طلبی حلوا
 یک دین حلوایی زانسان کنذت شیرین
 که شهد ترا گویند خاکِ تو ای مولا
 مرغت ز خور و هیضه مانده ست درین هیضه
 بیرون شو ازین هیضه تا باز شوز پرها
 ۵ بر یاز لب دلبر خشکت لب مهتر
 خوش با شکم خالی می نالذ چون سرنا
 خالی شو و خالی به لب بر لب نایی نه
 چون نی ز دمش پر شو وانگه شکر می خا
 باذی که زند بر نی قندست درو مضمّر
 وان مریم نی زان دم حامل شده حلویا
 گر توبه ز نان کردی آخر چه زیان کردی
 کو سفره نان افزا کو دلبر جان افزا
 از دُرد بصاف آیم وز صاف بقاف آیم
 کز قاف صیام ای جان عصفور شوز عنقا
 ۱۰ صفرای صیام ارچه سودای سر افزاید
 لیکن ز چنین سودا یابند ید بیضا
 هر سال نه جوهارا می پاک کنند از گل
 تا آب روان گردد تا کشت شوز خضرا
 بر جوی کُنان تو هم ایشار کن این نان را
 تا آب حیات آید تا زنده شوز اجزا
 ای مستمع این دم را غریزن سیلی دان
 می غرّد و می خواند جان را بسوی دریا
 سرنامه تو ماها هفتاز و دو دفتر شد
 وان زهره حاسدرا هفتاز و دو دف تر شد
 ۱۵ بستیم در دوزخ یعنی طمع خوردن
 بگشای در جنت یعنی که دل روشن

بس خدمت خیر کردی بس گاه و جوش بردی
 در خدمت عیسی هم بایزد مددی کردن
 گر خیر نهی آخر کی مسکن ما بودی
 گردون کشدی مارا بر دینده و بر گردن
 آن گنده بغل مارا سر زیر بغل دارد
 کینه بکشیم آخر زان کوردل کُودن
 تا سفره و نان پینی کی جان و جهان پینی
 رو جان و جهانرا جو ای جان و جهان ما
 اینها همه رفت ای جان بنگر سوی محتاجان
 بی برگ شدیم آخر چون گل ز دی و بهمن
 سیریم ازین خرمن زین گندم و زین ارزن
 بی سنبله و میزان ای ماه تو کن خرمن
 ماییم چو فراشان بگرفته طناب دل
 تا خیمه زنیم امشب بر نرگس و بر سوسن
 تا چند ازین کوکو چون فاخته ره جو
 مردرد این عالم از شاهد سیمین تن
 هر شاهد چون ماهی رهن شده بر راهی
 هر یک چو شهنشاهی هر یک ز دگر احسن
 جان بخش و مترس ای جان بر بخل مچفس ای جان
 مصباح فزون سوزی افزون دهذت روغن
 شاهی و معالی جو خوش لست اُبالی گو
 از شیر بگیر این خو مردی نه آخر زن
 پا در ره پر خون نه رخ بر رخ مجنون نه
 شمشیر و غا بر کش کیمخت اسد بر کن
 ای مطرب طوطی خو ترجیع سوم بر گو
 تا روح روان گردد چون آب روان در جو
 ای عیسی بگذشته خوش از فلک آتش
 از چرخ فرو کن سر مارا سوی بالا کش
 ۳۰ پا خاک یکی بوزم ز اقدام همی سوزم
 چون یک صفتم دادی شد خاک مرا مفرش

يك سرمه كشيذستی جانرا تو درین پستی
كش چشم چو دریا شد هر چند كه بود اخفش

بی مستی آن ساغر مستست دل و لاغر
بی سرمه آن قیصر هر چشم بود اعمش

در بیشه شیران رو تا صید کنی آهو
در مجلس سلطان رو وز بازه سلطان چش

هر سوی یکی ساقی با بازه راواقی
هر گوشه یکی مطرب شیرین نغمه و مهوش

۳۵ از یار همی‌پرسی كه عیدی یا عرسی
یا رب ز كجا داری این دهبه و این كش

در شش جهت عالم آن شیر كجا گنج
آن پنجه شیرانه بیرون بسوز از هر شش

خورشید بسوزاند مه نیز كند خشکی
از وَشَ عَلَيْهِمُ دَانِ این شمع و این رش

نوری كه ز فوق او جان مست ابد ماند
اندر نرسد وَاللَّهِ خورشید تو در گردش

چون غرقم چون گویم اکنون صفت جیحون
تا بود سرم بیرون می‌گفت لبم خوش خوش

۴۰ تا تو نشوی ماهی این شط نكنند فرقت
جز گلبن اخضرا ره نیست درین مرعش

شرحی كه بگفت این را آن خسرو بی‌همتا
چون گویی و چون جویی لَا يَكْتَبُ وَلَا يُنْقَشُ

آن دل كه ترا دارد هست از دو جهان افزون
هم لیلی و هم مجنون باشند ازو مجنون

1h- Ar- Ie31v 1i- Ic- Am- Ka- Kb39v D51v Kc77v Kd35r Ke1,35r (H*) (Y*)

4a ماندست : ماندهست Kb 11

6a به : که Ke 11

9a آیم : آیم Ie Kc 11

11a کنند : کنند D 1 نی : نه Kb (F) 11

12a حیات : حیوة Kb Kc 11 12b هم تو D - هم : تو هم (FD) 1

13 follows 14 (F) 11

14a سرمایه : سرنامه Kb Kd 11

16a دازی : پردی Kc 11

17a نبودی : نبذی D 11 added over line, copyist Kc 1

18a در : سر D 11

19b جان - جهانرا : جان و جهانرا Kb D 1

Kb ; added, later hand D 11 جوی : جو

24a روزن : ره زن corr. from Kb 11

26a اوبالی : اُبالی D 11

29a از : فرو Ke 11 29b از (sic) Kc 1 Ie بر : از

31a سستی : یستی : یستی (FKe) 1 31b کش : کین Kb ; corr. from

کین copyist D 1 - : که Ie 11

32b مستت : مستت F suggests 11

34b سیمین : شیرین Ie 11

35b ز : - Kc 11

36a جهة : جهت (F) 11

41a نگفت : بگفت Kb 1 41b جوی : added, copyist Kd 11

- حدّ و اندازه ندارد ناله‌ها و آه‌ها
 چون نمایند یوسف من از زنج آن چاه‌ها
 راه هستی کس نبردی گر نه نور روی او
 روشن و پیدا نکردی همچو روز آن راه‌ها
- چون مه ما را نباشد در دو عالم شبه و مثل
 خاک بر فرق مُشَبَّه باز مر شباه‌ها
- عشق او جاهم بس است در هر دو عالم پس دلم
 می‌برویند از سرای وهم خوند هم جاه‌ها
- ۵ ماه اگر سجده نیارد پیش روی آن مهم
 رو سیاه هر دو عالم دان تو روی ماه‌ها
- هیچ کس با صد بصیرت ذرّه نشناسدش
 گرچه پیش شه نشیند چون نیاید شاه‌ها
- مر شقاوت‌های دایم را درونم عاشقست
 چون بدان میلست آن جان پرور دلخواه‌ها
- بندگان بسیار آیند و روند بر درگهش
 لیک آستان درش لازم بود درگاه‌ها
- آستانش چشم من شد جان من چون کاه گشت
 کهریای عشقش رباید هر زمان آن کاه‌ها
- ۱۰ ای خداوند شمس دین ناگاه بخرام از سوی
 کین دلم در خواب می‌بیند چنان ناگاه‌ها
- گشته من زیر و زبر از صرصر هجران تو
 تا بهینم روی تو بدتر شوم پیچان تو
- در نگر اندر رخ من تا بهینی خویش را
 در نگر رخسار این دیوانه بی خویش را
- عشق من خالی و باقی را بزیر خاک کرد
 آن گذشته یاد نارد ننگرد مر پیش را
- تا ز موی او در آویزان شدست این جان من
 فرق نگذند این دلمن نوش را و نیش را
- ۱۵ ریش دلهای همه صحت پذیرد در نشان
 گر بهیند ریش ایشان دولت این ریش را

صدقه کن وصل دلارام جهان امروز خود
 آنچنان صدقات اولیتر چنین درویش را
 گر ببیند روش ترسا بر در زتار را
 ورمسلمان بیندش آتش زند مرکیش را
 وهم کی دارد ازان سوی جهان زو آگهی
 کز تفگر جان بسوزد عقل دور اندیش را
 گر گذر دارد ز لطفش سوی قهرستانها
 پرشکر گردد دهان مر ترکش و ترکیش را
 ۲۰ گر تو این معشوقه را با پیرهن گیری کنار
 بی کنایت گو لقب تو آن رئیس پیش را
 آن خداوند شمس دین را جان بس لایه کند
 منتظر جان بر لب من از پی آیش را
 ای برای آفتاب فتنه گشته آفتاب
 روی سرخ من توی از روی زردم رو متاب

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb- D- Kc- Kd- KeII, 153v N- Y-

4a چاهم : چاهم Ke 11

7a جان پرورد اخ و اه را (as F) جان پرورد دلخواه را Ke 11

11a هجرآن تو : هجران تو Ke 11

13a خالی (as F): حالی Ke 11

17a نبیند : ببیند (F) 11

20a رئیسش را (as F): رئیس پیش را Ke 11

ای درینجا که شب آمد همه گشتیم جدا
 خنک آنرا که بشب یار و رفیقست خدا
 همه خفتند و فتانند بیکسو چو جماد
 تو نخسپی هله ای شاه جهان مؤسس ما
 همین مخسپید که شب شاه جهان بزم نهاد
 می کشد تا بسحرگاه شمارا که صلا

بر جهنده شده هر خفته ز جذب کرمش
 چون گلستان ز صبا و بچه از ذوق صبا

شب نخوردی بسحر اشکم او پر بودی
 مصطفی را و بگفتی که شدم ضیف رضا
 کرده آماس ز استاذن شب پای رسول
 تا قبا چاک زدند از سهرش اهل قبا
 نی که مستقبل و ماضی گنہت مغفورست
 گفت کین جوشش عشق است نه از خوف و رجا

باز روحست که این خاک بدن را بر داشت
 خاک افتاد بشب چون شد ازو باز جدا
 باز ازین خاک بشب نیز نمی دارد دست
 عشقها دارد با خاک من این باز هوا

بی ثباتست یقین باز وفایش نبود
 بی وفارا کند این عشق همه کان وفا
 آن صفت کش طلبی سر بتکبر بکشد
 عشق آرز بدمی در طلب و طال بقا
 عشق را در ملکوت دو جهان توقیمست
 شرح آن می نکنم زانک که ترجیمست

آدمی جوید پیوسته کش و پرهنری
 عشق آید دهذش مستی و زیر و زبری
 دل چون سنگ درانست که گوهر گرد
 عشق فارغ کنذش از گهر و بی گهری
 حرص خواهند که بشاهان کرم در بافند
 لولیان را چو ببینند شوز او هم سفری

لولیانند درین شهر که دلها دزدند
 چشم ازین خلق ببندی چو دریشان نگری
 چشم مستی چو کند قصد شکار دل تو
 دل نگه داری و سوزت نکنذ چاره‌گری
 عاشقانند ترا در کنف غیب نهان
 گر تو بینی نکنی از غمشان بوی بری
 آب خوش را چه خبر از حشرات تشنه
 یوسفانرا چه خبر از نمک و خوش پسری
 ۲۰ سر و سرور چو که با تست چه سرگردانی
 جان اندیشه چو با تست چه اندیشه دری
 گر ترا دست دهند آن مه از دست روی
 در ترا راه زند آن پری ما بپری
 چون ترا گرم کند شمعهای خورشید
 فارغ آیی ز رسالات نسیم سحری
 در سلامی شنوی از دو لب یوسف مصر
 شکر اندر شکر اندر شکر اندر شگری
 همه مخمور شدستیم بگو ساقی را
 تا که بی صرفه دهند بازه مشتاقی را
 ۲۵ دزد اندیشه بذرا سوی زندان آرند
 دست او سخت ببندیند و بدیوان آرند
 شحنه عقل اگر مالش دزدان ندهند
 شحنه را هم بکشانیند و بسلطان آرند
 تشنگان را بسوی آب صلاهی بزنیند
 طوطیان را بکرم در شکرستان آرند
 بزم عامست و شهنشاه چنین گفت که روز
 ساقیان را همه در مجلس مستان آرند
 می‌رسد از چپ و از راست طبقهای نثار
 نیم جانی چه بود جان فراوان آرند
 ۳۰ هر چه آرند اگر مرده بود جان یابند
 الله الله که همه رو بچنین جان آرند

دور اقبال رسید و لب دولت خندید
 تا یکی درد سر و دینده گویان آرید
 هر که دل دارد آینه کند آن دل را
 آینه هدیه بدان یوسف کنعان آرید
 بگشازند خزینه همه خلعت پوشید
 مصطفی باز پیامد همه ایمان آرید
 دستهارا همه در دامن خورشید زنید
 همه جمعیت ازان زلف پریشان آرید
 ۳۵ اندرین ملحمه نصرت همه با تیغ خداست
 از غنائم همه ابلیس مسلمان آرید
 خنک آن جان که خبر یافت ز شبهای شما
 خنک آن گوش که پُر گشت ز هیهای شما

IV

Ih- Ar- Ie (part) 24r-v Ii- Ic- Am- Ka57v-58v Kb- D187r Kc188r
Kd256v-257r Ke11,95v-96r (N*) (Y*)

1 - 6 not in Ie 11

4a کرمش : کرمش D 11

6b شزند : زند Kc 11

7a نه : نی Ka 11

8 follows 9 Kc 11

10a نفس : یقین Ie 11

13 - 15 in reverse order D 1 13b زیر - : زیر و Ka 11

15a عشق : حرص D 11

17b حیلہ گری : چارہ گری Kd Ke 11

20a چو : added, copyist Kc 11

24 inserted either side of 25 D 11

26b بزنندان : سلطان D 11

29a و ز : و از D 11

30a هر چه : هرچ Ie D 11

32 follows 34 D 1 32a هر کی Ie هرک : هر که (F) 11

35a شماس : خداست Kd Ke 11

36a شهباء : شهبای Kd 11

- آنچ دیندی تو ز درد دلم افزود بیا
ای صنم زود بیا زود بیا زود بیا
سوز و سرمایۀ من گر پروز باکی نیست
ای تو عمر من و سرمایۀ هر سوز بیا
مؤنن جان و دلم بی رخ تو صبری بود
آتش صبر و قرارم همه بربود بیا
فرض از هجر گرت شاذی دشمن بودست
دشمنم شاد شد و سخت بیاسود بیا
گوهر هر دو جهان گرچه چنین سنگ دلی
آب رحمت ز دل سنگ چو بگشود بیا
ناله‌های دل و جانرا جز تو محرم نیست
ای دلم چون کُ و کُ را تو چو داؤد بیا
شمس تبریز مگو هجر قضای ازست
کانچ خواهی تو قضا نیز همان بود بیا
شمس تبریز که جان طال بقای تو زند
ماه درآهۀ خود چاک برای تو زند
زخم عشق چو وی را نبود هیچ رفو
صبر کن هیچ مگو هیچ مگو هیچ مگو
طلب خانۀ وی کن که همه عشق دروست
می‌دو امروز برین در بدر و کوی بکو
ای بسا شیر که آموختیش بز بازی
سوی بازار که بر جه هله زیرک هله زو
آب خوبی همه در جوی تو آنگه گویی
بر در خانۀ ما تخته منه جامه مشو
بسیاهئی غم از شاد شوم معذورم
که ببردست ازان زلف سیه یک سر مو
رو برو من نگرم وقت ملامت معذول
که دران خال نگر یک نظر ای جان عمو
شمس تبریز چو در جوی تو غوطی خوردم
جامه گم کردم و خود نیست نشان از لب جو

شمس تبریز کزو جان و جهان شاذانست
آنک دارد طرفی از غم او شاذ آنست

ز اول روز که مخمورئ مستان باشد
ساغر عشق مرا بر سر دستان باشد
از پگه پیش رخ خوب تو رقص شدیم
این چنین عادت خورشید پرستان باشد
لولئ دیند بران زلف رسن میبازد
زانک جانبازی ازان روی بس آسان باشد

۲۰ شکر تو من ز چه رو از من دندان نکنم
کز لب تو شکرم در من دندان باشد
ای عجب آن لب او تا چه بدهد در دم صلح
چونک در خشم کمین بخشش او جان باشد
عدد ریگ بهابان اگر باشد جان
بدهم گر بدهی بوسه چه ارزان باشد

شمس تبریز بجز عشق ز من هیچ مجو
زان کسی داد سخن جو که سخن دان باشد

شمس تبریز چو میخانه جان باز کند
هر یکی را بدهد بازه و جانباز کند

۲۵ ای غم آخر علف دوز تو کم نیست برو
عاشقانیم که مارا سر غم نیست برو
غم و اندیشه برو روزی خود بیرون جو
روزی ما بجز از لطف و کرم نیست برو
شادی هر دو جهان در دل عشاق ازل
در میا کین سرحد جای تو هم نیست برو
خفته ایم از خود و میخود شده دیوانه ازو
دان که بر خفته و دیوانه قلم نیست برو
ای غم از دم دهی از مصلحت آخر کار
دل پر آتش ما قابل دم نیست برو

۳۰ علف غم بییقین عالم هستی باشد
جای آسایش ما جز که عدم نیست برو

شمس تبریز اگر بی کس و مفرد باشد
آفتابست ورا خیل و حشم نیست برو

شمس تبریز تو جانی و همه خلق تن اند
پیش جان و تن تو صورت تنها چه تنند

Ih21r-v Ar- Ie- Ii- Ic- Am- Ka59r-v Kb7r-v D187v Kc188v Kd256v-257r
Ke11,96r (H*) (Y*)

- 2a آتش : آشت Ih Ka 11 3b آشت : آتش D 11
4b بیا زون : بیاسون D 11
6b را : added, later hand? Ke 1 چو : added, copyist Kd 11
10a عیش : عشق Ka D 11
11 not in D 11 12b ما : added, later? Ke 11
13b رسن : سیه D 11
14b خاله Kc خانه Kb خانه ch. by later hand 15b و : - Ih Ka Kb 11
16a آنکه - Kc 11 Ie هر کی : آنک Kc Ke 1 16b که : زو : کزو
17a کف : سر D 11 17b که : - Ih 1 17b اول : ز اول
18b وین چنین Ih اجین : این چنین D 11
19a دید : دید D 11
21a آان Ih 1 صلح : سرح del., then restored with symbol ص ,
copyist Ih 1 21b چشم : خشم Ih 11
25a دوز : درد D 11 26a و : - Ih 11
27b حد : سر حد Ih 11
28a دانک D Kc 11 Ih زانکه : دان که 28b مست : و بیخون
29a بر : پر Ih 11 29b آخر : آخر Ih 1 از
31 written twice in adjacent cols. (purely for symmetry?) Ke 1
31a مفرد و بی کس : بی کس و مفرد Kb 1
31b چشم : چشم Ih 11 Ka Kb Kc 1 و ورا : ورا
32 not in Ih D 1 32b تنند : تنند Kb 11

- ای ساقیان مشفق سودا فروز سودا
 این زرد چهرگانرا حمرا دهیذ حمرا
 ای میر ساقیانم ای دستگیر جانم
 هنگام کار آمد مردانه باش مولا
- ۵ ای عقل و روح مستت آن چیست در دو دستت
 پیش آر و در میان نه پنهان مدار جانا
 ای چرخ بی قرار وی عقل در خمارت
 بگشا دمی کنارت صفرام کرد صفرا
 ای خواجه فتوت دیباچه نبوت
 وی خسرو مروت پنهان منوش حلوا
 خلوت ز ما گزیندی آیینی خریدی
 تا جز تو کس نبیند آن چهرهای زیبا
 در هر مقام و مسکن مهر تو ساخت روزن
 کز تو شوند روشن ای آفتاب سیما
 اینرا اگر ننوشی در مرحمت نکوشی
 ترجیع هدیه آم باشد کزان بجوشی
 ای نور چشم و دلها چون چشم پیشوایی
 وی جان بیازموده کورا تو جانفزایی
- ۱۰ هر جا که روی آرز جان روی در تو دارد
 گرچه که می نداند ای جان که تو کجایی
 هر جانبی که هستی در دعوت الستی
 مستی دهی و هستی در جود و در عطایی
 در دل دهی امانی هر سوش می کشانی
 گه سوی بستگیها گه سوی دل گشایی
 در کوی مستفیدی مرده ست ناامیزی
 کاندرا پناه کلفت سگ کرد اولیایی
 هر کان طرف شتابد مامت پرو بتابد
 هم ملک غیب یابد هم عقل مرتضایی
 ۱۵ اورا کسی چه گویند کو مستمند جویند
 دامن پر از زر آید کدیه کند غذایی

هين شاخ و بيخ اين را نوعی دگر بيان کن
اين بحر بی نشان را مینا کن و نشان کن

گم می شود دلمن چون شرح یار گویم
چون گم شوم ز خود من اورا چگونه جویم

نه گویم و نه جویم محکوم دست اویم
ساقی ویست و باقی من جام یا کدویم

از تو شوم حریری گر خار و خارپشتم
یکتا شوم درین ره گر خود هزار تویم

روحی شوم چو عیسی گر یابم از تو موسی ۲۰
جانرا دهم چو موسی گر سبب تو ببویم

من خانه خرابم موقوف گنج حسنت
تو آب زندگانی من فرش تو چو جویم

خویی فراخ بودی با مردمان دلم را
تا غیر تو نگنجند امروز تنگ خویم

از نادری حسنت وز دقت خیالت
بی محرمی بمانده سودا و های هویم

سیلاب عشق آمد از رهوه بلندی
بهر خدا بسازش از وصل خویش بندی

Ih- Ar- Ie33v-34r Ii- Ic- Am- Ka- Kb9r D71v Kc94v Kd20v-21r
KeI,22r-v (N*) (Y*)

3b - 4a added in a slightly later, inferior, hand Ie 11

5b پنہان : تنہا Ie 11

8 vocalized Ke 1 8a نیوشی : بنوشی Ie (Fie) 1

نکوشی : ہکوشی Ie 11

9a چون شمع : چون چشم D 11

13b کاندرا : کاندرا D Kc 11

14a ہرکانہ : ہرک آن Ie Kb Kc Kd Ke 11

16b بیان کن : نشان کن D 11

18a نی جویم : نہ جویم D Kc Kd Ke 1

نی جویم : نہ جویم D Kc Kd Ke 1

D 1 دست : امر D 11

19b گر چہ : گر خود D 11

22a خوی : خوی Ie Kc 11

23b ہای و ہویم : ہای و ہویم Kd Ke added then del. Kc 11

24 vocalized Ke 11

- مستی و عاشقی و جوانی و یار ما
 نوروز و نو بهار و چمن می‌زند صلا
 هرگز ندید چشم جهان این چنین بهار
 می‌روید از زمین و ز کهسار کیمیا
 پهلوی هر درخت یکی حور نیکبخت
 دزدیده می‌نماید اگر محرمی لقا
 اشکوفه می‌خورد ز می روح طاس طاس
 بنگر بسوی او که صلا می‌زند ترا
 ۵ می خوردنش ندیدی اشکوفه‌اش بهین
 شاه‌اش ای اشکوفه و ای بازه مرحبا
 سوسن بهنچه گوید بر چه چه خفته
 شمعست و شاه‌دست و شرابست و فتنها
 ریحان و لاله‌ها بگرفته پیاله‌ها
 از کیست این عطا ز کی باشد جز از خدا
 جز حق همه غذا و حزنند و روتش
 عباس دهن در سر و بیرون چو افنیا
 کز کردن از غذا نبود شرط عاقلی
 یک جرعه می‌بذیش بزی مست همچو ما
 ۱۰ سنبل بگوش گل بهنجان شکر کرد و گفت
 هرگز مبادا سایه یزدان ز ما جدا
 ما خرقه‌ها همه بفکنندیم پارسال
 جانها دریغ نیست چه جای دو سه قبا
 ای آنک کهنه دازی نک تازه باز گیر
 کورئ هر بخیل بذ اندیش ژاژخا
 هر شه عمامه بخشد وین شاه عقل و سر
 جانهاست بی شمار مر این شاه را عطا
 ای گلستان خندان رو شکر ابر کن
 ترجیع باز گوید باقیش صبر کن
 ۱۵ ای صد هزار رحمت نو زآسمان داد
 هر لحظه بی دریغ بران روی خوب باد

آن رو که روی خویان پرده و نقاب اوست
 جمله فنا شوند چو آن رو کند گشاد
 زهره چه رو نماید در فر آفتاب
 پشه چه حمله آرد در پیش تند باد
 ای شاد آن بهار که در وی نسیم تست
 وی شاد آن مهرد که باشی توش مراد
 از عشق پیش دوست بهستم دمی کمر
 آورد تاج زین بر فرق من نهاد
 ۲۰ آنکو برهنه گشت و بهر تو غوطه خورد
 چون پاک دل نباشد و پاکیزه اعتقاد
 آن کز عنایت تو صلاح صلاح یافت
 با این چنین صلاح چه غم دارد از فساد
 هر کس که اعتماد کند بر وفای تو
 پا بر نهذ بفضل برین بام بی اعتماد
 مغفور ما تَقَدَّمْ و هم ما تَأْخَرُست
 ایمن ز انقطاع و ز اعراض و ارتداد
 سرسبز گشت عالم زیر که میر آب
 آخر زمانیانرا آب حیات داد
 ۲۵ بختی که قرن پیشین در خواب چسته اند
 آخر زمانیانرا کردست افتقاد
 حلوا نه او خورد که بد انگشت او دراز
 آنکس خورد که باشد مقبول کیقباز
 دریای رحمتش ز پری موج می زند
 هر لحظه بغرد و گوید که یا عباد
 هم اصل نوبهاری و هم فصل نوبهار
 ترجیع سیومست هلا قصه گوش دار
 شب گشته بود و هر کس در خانه می دوید
 ناگه نماز شام یکی صبح بر دمید
 ۳۰ جانی که جانها همگی سایه‌ای اوست
 آن جان برای پرورش جانها رسید

تا خلق را رهاند زین حبس و تنگنا
 بر رخس زین نهاد و سبک تنگ بر کشید
 از بند و دام غم که گرفتست راه خلق
 هر دم گشایشیست و گشاینده نا پذیرد
 بگشای سینه را که صبا می همی رسد
 مرده حیات یابد و تازه شود قدید
 باور نمی کنی بسوی باغ رو بهین
 کان خاک جرعه ز شراب صبا چشید
 ۳۵ گریزانک بر دل تو جفا قفل کرده است
 نیک طبل می زنند که آمد ترا کلید
 و طعنه می زنند بر او میزد عاشقان
 دریا کجا شود بلب این سگان پلید
 عید هست صوفیان را وین طبلها گواه
 و طبل هم نباشد چه کم شود ز عید
 بازار آخر آمد هین چه خریده
 شان آنک داد او شب گوهری خرید
 بشناخت عیبهای متاع غرور را
 بگزید عشق یار و عجایب دُری گزید
 ۴۰ نادر مثلثی که تو داری بخور حلال
 خمخانه ابد خنک آن کندرو خزید
 هر لحظه بهار نوست و عقار نو
 جانش هزار بار چو گل جامها درید
 من عشق را بدیدم بر کف نهاده جام
 می گفت عاشقان را از بزم ما سلام

Ih9r-10r Ar- Ie35r-36v Ii- Ic- Am- Ka- Kb38v-39r D85v-86r Kc107v
Kd54v-55r KeI,52v-53r (N*) (Y*)

1b - Ih چمن : و چمن Ih 1 نوروز - : نوروز و 1b

Ie (F) 11 حمل و

2a Ih 1 Ih has in 2nd کسی : جهان 1 (F) ندیده : ندید

col.: هرگز ندید چشم کسی این چنین ضیا

2b added in left margin Ih 1 ز کوه سا : و ز کهسار Ih 11

3b Kc D 11 محرم : محرمی Ih 1 در دیده : دزدیده

6b Ih ترالا : و فتنها Ih 1 شرابست : و شرابست

Kb D 11 ترلا

7b D 11 کی : کی

8a Ih 1 - رو ترش : و رو ترش Ie 1 حرمن اند : حزینند

8b Ih 11 - : و

9b added, copyist Ih 11 جرعه : جرعه

10a Ih 1 - : و 10b Ih 11 - : ز

11a Ih 11 بنکنندیم : بنکنندیم

12a D 11 بخیلی Ih حسود و : بخیل Ih 1 آنکه : آنک

D 11 بنز اندیش و : بنز اندیش

13a Ih 11 این : وین

14 Ie 11 جانهای Ih جانست : جانهاست 14b vocalized Ke 1

15a Kc 11 حق Ie D (F) تو : نو

16b Ih 11 copyist ان را : corr. from آن رو

20a Ih 11 - : و

22a Ih 1 دوست : تو 22b added, copyist Ih 11 بر نهذ : بر

24a Kb 11 حیوة : حیات 24b added, copyist Ih 1 گشت

26a انگشت او Ie 1 بموز Ih بود : بُنْد Ih 1 نی : نه

Ih 11 دست او اسبمش

27b - Ih D 11

Between 27 and 28 Ie has this bayt, set out in the form of a band:

ساقی بیار باده کی ایام مهر رود
امروز روز باده و خرقاء و آتش است

28a Ih 11 تو بهار : نو بهار Ih 1 تو بهار : نو بهاری و

29a Ih 11 - Ih Ie 11 : و added, copyist Ih 1 گشت : گشته

31a - Ih 11 : و

32b D 1 گشایست : گشایشیست ; - Ih Kb D 1 added Kd : و

Ie D Ke 11 نا بدین : نا پدین

33a Ih 1 حیوة : حیات 33b D 1 صباى : صبايى

Kb D 11 زنده : تازه

36a D 11 امین : اومین Ih Kb D 1 گر : ور

37a Kb Kd 11 عیدست : عیدیست

38 - 42 transposed in Ke thus: 38 41 39 40 42 1

38b D 11 شبه و : شبّه Ih 1 آنکه : آنک

39a one or two words written incorrectly, almost entirely erased Ih 1

39b Ih 11 دورى with و half-deleted : دُرى

40a Kd Ke 1 تو که Ih تو کی : که تو Ih 1 نادر : نادر

40b D 1 آنک کندرو Ie Kc آنک اندرو (F) آن کاندرو : آن کندرو

Ih 11 خزید : خزید

41a Ih 11 تو : نو Ih 11 توست : نوست

42 not in Ih ; vocalized Ke 11

بلبل سرمست برای خدا
مجلس گل بین و بمنبر بر آ
هین بغنیمت شمر این روز چند
زانک ندارد گل رعنا وفا

ای دم تو قوت عروسان باغ
فصل بهارست بمن الصلا

جان من و جان ترا پیش ازین
سابقه بود که گشت آشنا

۵ الفت امروز زان سابقه‌ست
گرچه فراموش شد آنها ترا

سیر بهینیم رخ همدگر
ناشده ما از رخ و از تن جدا

تا بشناسیم دران حشر نو
چونک چنین بوقلمونیم ما

صورت یوسف میکی جرم شد
صورت گرگی بر اهل هوا

از غرضی چون پنهان شد ز چشم
صورت آن خسرو شیرین لقا

۱۰ پس چو مبدل شود آن صورتش
چونش شناسی تو بزدین چشمها

یا رب بنماش چنانک ویت
از حق در خواست چنان مصطفی

خیز بترجیع بگو باقیش
نیک نشانش کن و خطی بکش

ای رخ تو حسرت ماه و پری
پر بگشازی بکجا می پری

هین گروی ده سره آنگه برو
رفتن تو نیست ز ما سرسری

۱۵ زنده جهان زاب حیات توست
مست قروی تو دل لاغری

خود چه بود خاک که در چرخ تست
 این فلک روشن نیلوفری
 زمین بگذشتم بخدا راست گو
 رخت ازین خانه کجا می‌بری
 در دو جهان کار تو داری و بس
 راست بگو تا به چه کار اندری
 و بنگویی تو گواهی دهی
 چشم تو آن فتنه‌گر عبهری
 ۲۰ جان چو دریای تو تنگ آمدست
 زمین وطن مختصر ششدری
 چون نشوی سیر ازین آب شور
 چونک امیر آب دوصد کوثری
 رُست از پای تو بفضل خدا
 بهر ره چرخ پر جعفری
 شاعر تو دست دهان بر نهاد
 تا که کند شاه بخود شاعری
 شاه همی‌گوید ترجیع را
 تا سه تمامش کن و باقی ترا
 ۲۵ ای که ملک طوطی آن قندهات
 کوزه گرم کوزه کنم از نبات
 لیک فقیرم تو ز یاقوت خویش
 وقت زکاتست مرا ده زکات
 سابق خیری تو و خاصه کنون
 موسم خیرست و اوان صلات
 نک رمضان آمد و قدرست و عید
 وز تو رسیدست دران شب برات
 در هوس بحر تو دارم لبی
 کان نشود تر ز هزاران فرات
 ۳۰ حبس دلم چاه زندان تست
 کی طلبم زمین چه و زندان نجات

عرض فلک دارد این قمر چاه
 عرصه او تیز نظر را کفات
 صورت عشقی تو و بی صورتی
 این عدد اندر صفت آمد نه ذات
 هم تو بگو زانک سخنیهای خلق
 پیش کلام تو بود ترهات
 هم تو بگو ای شه نطع وجود
 ای همه شاهان ز تو در بیت مات
 ۳۵ چونک سه ترجیع بگفتم بده
 تا عربی گویم یا سَعْدُ هَاكَ
 يَا قَمَرَ الْحُسْنِ مُزِيلَ الظَّلَامِ
 جَدُّ بِطُلُوعِ مَعْ كَأْسِ الْمُدَامِ

VIII

Ih- Ar- Ie25v-26v Ii- Ic- Am- Ka- Kb19v-20r D155r-v Kc245r-v Kd128r-v
KeI,135v (N*) (Y*)

1 semi-vocalized Ke 11

3b السلا : الصلا Ie 11

6b وز : و از D 11

9a پنهان : پنهان D 11

11b مصطفى : مصطفى Kb 11

12 vocalized Ke 11

15a حيوه : حيات Kb D 1 ز آب : زاب Kb 11

18a دزد : در دو Ie 11

21b كوشرى : كوشرى Ie 11

24b - : و Kd 11

29b بهزاران : ز هزاران Ie 11

31b تيز : تيز Ke 11

34a - : شه D 11

36 vocalized Ke 1 36b الكرام : أَلْمُدَامْ Kb Kc Kd Ke 11

- باز این دل سرمستم دیوانه آن بندگانست
 دیوانه کسی باشد که بی دل و پیوندست
 سرمست کسی باشد که خود خبرش نبود
 عارف دلمه باشد که بی عدد و چندست
 در حلقه آن سلطان در حلقه نگینم من
 ای کور بمن بنگر من ورم و شه قندست
 نه از خاکم و نه از بادم نه از آتش و نه از آبم
 آن چیز شدم کلتی که بر همه سوگندست
 ۵ من عیسی آن ماهم که چرخ گذر کردم
 من موسی سرمستم کالکله درین ژندهست
 دیوانه و سرمستم هم جام تن اشکستم
 من پند بنپذیرم چه جای مرا پندست
 من صوفی چرا باشم چون رند خراباتم
 من جام چرا نوشم با جام که خرسندست
 من قطره چرا باشم چون غرق دران بحر
 من مرده چرا باشم چون جان و دلم زندست
 تن خفت درین گلخن جان رفت دران گلشن
 من بوزم و بی جایی وین نای که نالندست
 ۱۰ از خویش حذر کردم وز دور قمر جستم
 بر عرش سفر کردم شکلی عجیبی بستم
 باز آمدم از سلطان با طبل و علم فرمان
 سرمست و غزل گوین اسرار ازل جوین
 باز این دل دیوانه زنجیر همی پرت
 چون برق همی رخشد مانند اسد غران
 چون تیر همی پرت از قوس تنم جانم
 چون ماه دلم تابان از کنگره میزان
 جان یوسف کنعانست افتاده بچاه تن
 دل بلبل بستانست افتاده درین ویران
 ۱۵ می افتم و می خیزم چون یاسمن از مستی
 می غلطم در میدان چون گوی ازان چوگان

سلطان سلاطینم هم آنم و هم اینم
من خازن سلطانم پر گوهرم و مرجان
پهلوی شهنشاهم هم بنده و هم شاهم
جبریل کجا گنجذ آنجا که من و یزدان
تو خلق همی دری از خوردن خون خلق
ور دلق همی پوشی مانند سگ عربان
در آخر آن گاوان آخر چه کنی مسکن
مسکین شو و قربان شو در طوی چنان خاقان
۲۰ احمد چو مرا بیند رخ زرد و چنین سرمست
او دست مرا بوسد من پای ورا پیوست
امروز منم احمد نی احمد پارینه
امروز منم سیمرخ نی مرفک هر چینه
شاهی که همه شاهان خربنده آن شاهند
امروز من آن شاهم نی شاه پریزینه
از شربت اللّهی وز شرب اَنَا الْحَقّی
هر یک بقدر خورند من با خم و قنینه
من قبله جانها ام من کعبه دلها ام
من مسجد آن عرشم نی مسجد آذینه
۲۵ من آینه صافم نی آینه تیره
من سینه سینا ام نی سینه پر کینه
من مست ابد باشم نی مست ز باغ و رز
من لقمه جان نوشم نی لقمه ترخینه
گر باز چنان اوجی کو بال و پر شاهی
ور خرس نه چونی با صورت بوزینه
ای آنک چو زر گشتی از حسرت سیمین بر
زر عاشق رنگ من تو عاشق زرینه
در خانقه عالم در مدرسه دنیا
من صوفی دل صافم نی صوفی پشمینه
۳۰ خاموش شو و پس در تو پرده اسراری
زیرا که سزد مارا جباری و ستاری

IX

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb- D- Kc- Kd- KeII, 151r N- Y-

2a کز : کو (F) 1 2b شنز : Ke 11

3b وردم : گکل (sic) Ke 11

12a برز : برز Ke 11

14b ویران : ویران Ke 11

17b یزدان : یزدان Ke 11

20a دست : دست (F) 1 20b دست : دست Ke 11

28a آنکه : آنکه Ke 11

30a پس : پس Ke 11

هست کسی که چو من اش کار نیست
هست کسی کو تلف یار نیست

هست سری کو چو سرم مست نیست
هست دلی کو چو دلم زار نیست

مختلف آمد همه کار جهان
لیک همه جز که یکی کار نیست

غرقه دل دان و طلبکار دل
آنک گله کرد که دلدار نیست

۵ گرد جهان جستم اغیار من
گشت یقینم که کس اغیار نیست

مشتریان جمله یکی مشتربست
جز که یکی رسته بازار نیست

ماهیت گلشن آنکس که دیند
کشف شد اورا که یکی خار نیست

خنب ز یخ بود درو کردم آب
شد همه آب و ز خم آثار نیست

جمله جهان لا یتجزیٰ ہذست
چنگ جهان را جز یک تار نیست

۱۰ وسوسه این عدد و این خلاف
جز که فریبنده و غرار نیست

هست درین گفت تناقض ولیک
از طرف دیند و دیندار نیست

نقطه دل ہی عدد و گردش است
گفت زبان جز تک پرگار نیست

طاقت و ہی طاقتی آمد یکی
بیش مرا طاقت گفتار نیست

مست شدی سر ہنہ اینجا مرو
زانک گیلست و رہ ہموار نیست

۱۵ مست دگر از تو بدزدن کمر
جز تو مپندار کہ طرار نیست

چونک ز مطلوب رسیدست برات
 گشت نهان از نظر تو صفات
 بار دگر یوسف خوبان رسید
 سلسله صد چو زلیخا کشید
 جامه درز ماه ازین دستگاه
 نمره زند چرخ که هَلْ مِنْ مَزید
 جمله دنیا نمکستان شدست
 تا که یکی گردز پاک و پلیذ
 ۲۰ بار دگر عقل قلمها شکست
 بار دگر عشق گریبان درید
 کرد زلیخا که نکردست کس
 بنده خداونده خودرا خرید
 مست شذی بوسه همی‌بایذت
 بوسه بران لب ده کآن می چشید
 سخت خوشی چشم بدت دور باز
 ای خنک آن چشم که روی تو دید
 دیدن روی تو بسی نادرست
 ای خنک آن گوش که نامت شنید
 ۲۵ شمعۀ جام تو عالم گرفت
 ولولۀ صبح قیامت دمید
 عقل نیابند بدارو دگر
 عقل ازین حیرت شد ناپدید
 باز نیاید بدوز تا بهدف
 تیر چو از قوس مجاهد جهیز
 هدهد جان چون بهجهز از قنص
 می‌پزد از عشق بهعرش مجید
 تیغ و کفن می‌برد و می‌روذ
 روح سوی قیصر و قصر مشید
 ۳۰ رسته ز اندیشه که دل می‌فشرد
 جسته ز هر خار که پا می‌خلید

چرخ ازو چرخ زد و گفت ماه
مِنْكَ لَنَا كُلُّ قَدِ الْفِ عِيْدُ

شد که ترجیع و دلم می‌دهد
دلبر من داد سخن می‌دهد

این بخورد جام دگر آرمش
بارد و هشیار هنگذارمش

از عدمش من بخیزم بزر
بی می و بی مایده کی دارمش

شیره و شیرین بدهم رایگان
لیک چو انگور نیفشارمش ۳۵

همچو سر خویش همی پوشمش
همچو سر خویش همی خارمش

روح منست و فرج روح من
دشمن و بیگانه نینگارمش

چون زخم او را که ز مهر و ز عشق
گفتن گستاخ نمی‌یارمش

گر برمزد کبکبه چار طبع
من عوض و نایب هر چارمش

من بسفر یار و قلاؤزمش
من بسحر ساقی و خمارمش ۴۰

تا چه کند لکله زر و سیم
من بکرم زر بخروارمش

اوست گرفتار ولیک آن کنم
که تو بگویی که گرفتارمش

او چو ز گفتار بهندد دهن
از جهت ترجمه گفتارمش

ور دل او گرم شود از ملال
مروحه و باز سبکسارمش

ور بسوی غیب نظر خواهند او
آینه دیند دیدارمش ۴۵

وړ بزمین آید چون هو تراب
 جمله زمین لاله و گل کارمش
 وړ بسوی روضه جانها روز
 یاسمن و سبزه و گلزارمش
 نوبت ترجیع شد ای جان من
 موج زن ای بحر در افشان من
 شد سحر ای ساقی من نوش نوش
 ای ز رخت در دل ما جوش جوش
 ۵۰ بازه حمراي تو همچون پلنگ
 گرگ غم اندر کف او موش موش
 چونک بر آید بتصور دماغ
 افتد از بام نگون هوش هوش
 چونک کشد گوش خرد سوی خود
 گویند از درد خرد گوش گوش
 گویندش او خیز بجان سجده کن
 در قدم این قمر می فروش
 گفت کی آمد که ندیدم منش
 گفت که تو خفته بزی دوش دوش
 ۵۵ عاشق آید بر معشوقه مست
 که نبرد بوی ازان شوش شوش
 عشق سوی غیب زند نعرها
 بر حس حیوان نزنند آن خروش
 شهر پر از بانگ خر و گاو شد
 بر سر که باشد بانگ وحوش
 ترک سوارست برین یک قدح
 ساغر دیگر جهت قش قش
 چونک شدی پر ز می لا یزال
 هیچ نهینی قدحی بوش بوش
 ۶۰ جمله جمادات سلامت کنند
 راز بگویند چو خویش و چو توش

روح چو از مهر کنارت گرفت
روح شود پیش تو جمله نقوش
نوبت آن شد که زخم چرخ من
عشق غزل گویند بی روی پوش
همچو گل سرخ سواری کنند
جمله ریاحین پی او چون جیوش
نقل بیمار و می و پیشم نشین
ای رخ تو شمع و میت آتشین

X

Ih10r-11v Ar- Ie-67v-69v Ii- Ic- Am- Ka- Kb65v-66r D158r-v Kc247v-248r
Kd130v-131r Ke1,138r-v (K*) (Y*)

1a من اشکار (as Ih): Ie Kb D Kc Kd Ke 11

2a چو : added, copyist Kd 1 2b کسی : دلی Ih 1 چو : added,
copyist Kd 11

4a طلب کار : Kb D Kc 1 4b آنکه : Ih 11

5 follows 2 Ke 1 5a جستم و : Ih 11

8a خنـب : خـم Ie D 1 خـم : بود و : (F) 1

D 11 کرم : کردم

9b یکی : Ih 11

11b - 12a not in Ih Ie Kd ; added between cols. Kb ; added in
margin Ke 11

12b تکـی : Ih D 11 یکـ

13a طاقتـی : Ih 11

14b زانـکـه : (F) 11 زانـکـ

15a بدـرـز : added in red Ie 1 بدـرـز : دگر Ie 1

17b کشـینـد : کشـینـد Kb کشـینـد^د (sic) D 11

18b مـرینـد : مزینـد Ih 1 نـفره : نـفره D 11

19b گردـز : Ih 11 گردـز و :

20b دگر : Ih 11

21a خداوند : خداوند Ih 1 21b خـونـده : که Ih 1

25a نام : Ih 11 جام

26a نا بدینـد : نا بدینـد Ih Kb Kc Ke 11 دگر : Ih 1

27a بدونـد : بدونـد D 1 27b چو : که Ih 11

28b پـرز : added, copyist Ih 11

29a می روز و می پـرز : می پـرز و می روز Ke 1

29b قصر قصیر : قیصر و قصر Ih 11 added, later? Ke 1 سوی

30a : جسته Ih 1 30b رست ازان دست : رسته ز اندیشه

Ih 11 جست

31a ^{نه} ^{حکم} ^(sic) Ih 11 چرخ ازو : چرخ ازو

32 vocalized Ke 1 32a شد کی ز ترجیع دلت م چهد :

35a شیرین : شیرش Kb Kd 1

35b بنفسارمش Ih بنفشارمش : نیفشارمش D Kc 11

36b بخارمش Ih 11 بوسمش : خارمش

37a : نینگارمش Ih 1 - و 37b Kc Kd Ke 1 فرج : فرج

Ih 11 بنکارمش

39a کوبه : کبکه Ih 1 Ie 1 برسد : برمد

39b عوض نایب Ih عوض نایب : عوض و نایب D 11

40 follows 41 Ih 1 40a یار و قلاووش : یار و قلاووش (F)

Ih 11 یار و قلاووش

41a کوبه لکله : لکله Ih 1 41b زرو : زر Ih 11

42a ولس آن کنم Ih ولیک کیم : ولیک آن کنم D 1

42b گر تو بگوی : که تو بگویی Ih 11

43a : گفتارمش Ih 1 جهات : جهت Ih 1 43b چو ز

D 11 گفت آرمش

44a مرحو - D مروه و : مروه و 44b D 1 من : او

45 not in Ih 1 45a : آینه دینه Kd Ke 1 سفر : نظر

D 11 آینه و دینه و : آینه و دینه Ie Kb Kc

46 not in Ih 11

49-64 not in Ih 11

58b : جهه : جهت (F) 11

61a کناره : کنارت D 11

- بیا که باز جانهارا شهنشه باز می خواند
 بیا که گلّه را چوپان بسوی دشت می راند
 بهارست و همه ترکان بسوی پیله رو کرده
 که وقت آمد که از قشلق پیلا رخت گرداند
 مدد مرگوسفندان را گیاه و برگ پارینه
 که باغ و همیشه می خندد که برگ تازه افشانند
 بیایند ای درختانی که دیتان حلّها بستند
 بهار عدل باز آمد کزو انصاف بستاند
- ۵ صلا زد هدهد و قمری که خندان شو دگر مگری
 که باز آمد سلیمانی که موری را نرنجانند
 صلا زد نادئ دولت که عالم گشت چون جنت
 بیا کین شکل و این صورت بلطف یار می ماند
 دم سرد زمستانی سرشک ابر نیسانی
 پی این بود می دانی که عالم را بخنداند
 قماشه سوی بستان بر که گل خندید و نیلوفر
 بود کاناچا بود دلبر سعادت را که می داند
- ۱۰ یقین آنجاست آن جانان امیر چشمه حیوان
 که باغ مرده شد زنده و جان بخشیدن او تاند
 چو اندر گلستان آید گل و گلبن سجود آرد
 چو در شگرتان آید قصب بر قند پیچاند
 درختان همچو یعقوبان بدیده یوسف خوزرا
 که هر مهجور را آخر ز هجران صبر برهاند
 بهار آمد بهار آمد بهاریات باید گفت
 بکن ترجیع تا گویم شکوفه از کجا بشکفت
 بهارست آن بهارست آن ویا روی نگارست آن
 درخت از باز می رقصد کچون من بی قرارست آن
 زهی جمع پری زاذان زهی گلزار آباذان
 چنین خندان چنین شاذان ز لطف کردگارست آن
 ۱۵ عجب باغ ضمیرست آن مزاج شهد و شیرست آن
 ویا در مغز هر نغزی شراب بی خمارست آن

نهان سر در گریهانی دهان غنچه خندانی
 چرا پنهان همی‌خندد مگر از بیم خارست آن
 همه تن دیده شد نرگس دهان سوسنست اخرس
 که خامش کن ز گفتن بس که وقت اعتبارست آن
 بکُنه بر لاله چون مجنون جگر سوزیده دل پر خون
 ز عشق دلبر موزون که چون گل خوش عذارست آن
 بخوری می‌کنند ریحان که هنگام وصال آمد
 چناران دست بگشاده که هنگام کنارست آن

- ۲۰ بهل باغ و شقایق را مشرّح کن حقایق را
 که ما آن کاره‌ایم ای دل و این هنگام کارست آن
 حقایق جان عشق آمد که دربارا در آشامد
 که استسقای حق دارد که تشنه شهریارست آن
 زهی عشق مظفر فر کچون آمد قمار اندر
 دو عالم باخت و جان بر سر هنوز اندر قمارست آن
 درونش روزه و بستان بهار سبز بی‌پایان
 فراغت نیست خود اورا که از بیرون بهارست آن
 سوم ترجیع این باشد که بر بت اشک من شاشد
 بر آشوبد زند پنجه رخم از خشم بخراشد
 ۲۵ بیا ای عشق سلطان وش دگر باره چه آوردی
 که بر و بحر از جودت بدزدیده جوامردی
 خرامان مست می‌آیی قدح در دست می‌آیی
 که صافان همه عالم غلام آن یکی دُردی
 کمینه جام تو دریا کمینه مهرهات جوزا
 کمینه پیشهات عنقا کمینه پیشهات مردی
 ز رنجوری چه دلشادم که تو بیمار پرس آیی
 ز صحت نیک رنجورم که در صحت لقا بردی
 بیا ای عشق بی‌صورت چه صورتهای خوش داری
 که من دنگم دران رنگی که نی سرخست و نه زردی
 ۳۰ چو صورت اندر آیی تو چه خوب و جان‌فزایی تو
 چو صورت را بیندازی همان عشقی همان فردی

بهار دل نه از تری خزان دل نه از خشکی
نه تابستانش از گرمی زمستانش نه از سردی

مبارک آن دمی کآیی مرا گویی ز یکتایی
من آن تو تو آن من چرا غمگین و پردردی
ترا ای عشق چون شیری نباشد عیب خون خواری
که گویند شیر را هرگز چه شیری تو که خون خوردی

بهر دم گویند جانها حلالیت باز خون ما
که خون هر که را خوردی خوشش حق ابد کردی

۳۵ فلک گردان بدرگاهت ز بیم فرقت ماهت
همی گردن فلک ترسان کنو ناگاه بر گردی

ز ترجیع چهارم تو عجب نبوذ که بگریزی
که شیر عشق پس تشنه ست و دارد قصد خون ریزی

بیا مگریز شیران را گریزانی بوذ خامی
بگو نار و لا عار که مردن به ز بدن نامی

چو حلقه سبز پوشیدند عامه باغ آمد گل
قبارا سرخ کرد از خون ز ننگ کسوف عامی

لباس لاله نادرتر که اسود دارد و احمر
گریبانش بوذ شمسی و دامانش بوذ شامی

۴۰ دهان بگشاز بلبل گفت بفرجه کای دهان بسته
بگفتش بستگی منگر تو بنگر بازه آشامی

جوابش گفت بلبل هی اگر میخواره پس می
کنز آزاد مستان را تو چون پیا بست این دامی

جوابش داد غنچه تو ز پا و سر خبر داری
تو در دام خبرهایی چو در تاریخ ایامی

بگفتا زان خبر دارم که من پیغامبر یارم
بگفت ار عارف یاری چرا در بند پیغامی

بگفتش بشنو اسرارم که من سرمست هشیارم
چو من محو دلارامم ازو دان این دلارامی

۴۵ نه این مستی چو مستیها نه این هش مثل آن هشیها
که آن سایه ست و این خورشید و آن پستست و این سامی

اگر هر عقل عالميان ازین مستی چكند جرعه
نه عالم ماند و آدم نه مجبوری نه خودكامی
گاهی از چشم او مستم گهی در قند او فرقم
دلا با خویش آی آخر میان قند و باذامی

ولی ترجیع پنجم در نیایم جز بدستوری
که شمس الدین تبریزی بفرماید مرا بُوری

مرا گویند بیا بُوری که من باغم تو زنبوری
که تا خونت غسل گردد که تا موت شود نوری

۵۰ ز زنبوران باغ جان جهان پر شهد و شمع آمد
ز شمع و شهد نگیزی اگر تو اهل این سوری
مخور از باغ بیگانه که فاسد گردد آن شهدت
مبین زنبور بیگانه که او خصمست و تو عوری

زهی حسنی که می‌گیرد چنین زشت از چنان خوبی
زهی نوری درین دیده ز خورشیدی بدان دوری
دلا می‌ساز با خارش که گلزارش همی‌گویند
اگرچه مشک بی‌حدّم نباشد وصل کافوری

چه مرد شرم و ناموسی چو مجنون فاش باید شد
چنان مستورا هرگز نیاید کس بمستوری

۵۵ چو جان با تست نعمتها ز گردون هر زمین رویند
و گر باشی تو هر گردون چو جانت نیست در گوری

سرافیلست جان تو کز آوازش شوی زنده
تهی کن نای قالب را که اسرافیل را صوری

هزاران دشمن و رهن برای آن پدید آمد
که تا چون جان بری زیشان بدانی کز که منصوری

بران شور و بران برّه که شد خورشید را منزل
نباشد شیر را دستی نیاید زیر مقهوری

نظرهارا نمی‌یابی و ناظیرا نمی‌بینی
چه محرومی ازین هر دو چو تو محبوس منظوری

۶۰ بترجیع ششم آییم اگر صافی بود رایم
کزین هجران چنان دنگم که گویی بنگ می‌خایم

ز نور عقل کلّ عظم چنان دنگ آمد و خیره
 کزان معزول گشت افیون و هنگ و بازه شیر
 چو آمد کوس سلطانی چه باشد کاس شیطانی
 چو آمد مادر مشفق چه باشد مهر مایه
 چه فضل و علم گرد آرم چو رو در عشق او آرم
 بهصره چون کشم خرما بکرمان چون برم زیره
 هزاران فاضل و دانا غلام چشم یک مینا
 کمینه شیررا مینی بگاو و پیل بر چیره
 ۶۵ زهی خورشید جان افزا که یک تابش چو شد پیدا
 هزاران جان انسانی برویند از گل تیره
 بدین خورشید هر سایه که اهل اقتدا آمد
 چو سایه پست گشت از غم برای فوت تکبیره
 رهست از عقب اعشی بسوی عقب گردون
 ولی مگه کسی بیند که نبوذ بسته حیره
 امیر حاج عشق آمد رسول کعبه دولت
 رهاند مر ترا در ره ز هر شیر و شیریره
 چه با برگم ازان خرما که مریم چشم روشن شد
 کزان خرما شدم پردل ندارم عشق انجیره
 ۷۰ جهان پیر برنا شد ز عشق این جوانبختان
 زهی چرخ و زمین خوش که آن پیرست و این پیره
 مجو لفظ درست از ما دل اشکسته جو اینجا
 چو هر لفظش ادیب آمد ادیبی تا شود طیره
 بگو ترجیع هفتم را که تا کامل شود گفته
 فلک هفت و زمین هفتست و اعضا هفت چون هفت
 بیا ای موسی کز کف عصا سازی تو افعی را
 بفرعونان خود بنما کرامتهای موسی را
 بیکدم ای بهار جان کنی سرسبز عالم را
 ببخشی میوه معنی درخت خشک دعوی را
 ۷۵ بده هر میوه را بهی روان کن هر طرف جویی
 باشکوفه بکن خندان درخت سرو و طویی را

همه حوران بهستان را ازان انهار خمر اینجا
چنان سرمست و میخوند کن که نشناسند مأوی را

چه صورتهای روحانی نگاریدی پنهانی
که در جنبش در آوردند صورتهای مانی را
شهیدان ریاحین را که دای در خون ایشان شد
بر آوردی و جان دانی نمودی حشر و انشی را

بپوشیدند توزیها ازان رزاق روزیها
زبان سبز هر برگی تقاضا کرده اجرای را

۸۰ ز هر شاخی یکی مرغی بگویند سرنبشت ما
که خواهی مرد امسال و که خواهی خورد دنیا را
که خواهی زان از مادر که خواهی باز دادن سر
که در ماند بشور و شر که یابی مال بشری را
مگر گل فهم این دارد که سرخ و زرد می گردد
چو برگ آن شاخ می لرزد مگر در یافت معنی را
بسوزند آتش تقوی جهان ما سوی الله را
بزد برقی ز الله و بسوزانید تقوی را

پیش مفتی اول برید این هفت فتوی را
ز ترجیع چنین شعری که سوزد نور شعری را

Ih- Ar- Ie (part)23v Ii99v-101v Ic- Am186r-189r Ka122r-123v Kb93r-94v
D259v-260r Kc123r-124r Kd176v-177r Ke11,24v-25v (N*) (Y*)

2b ییله : ییلا D 1 Kd Ke ییله (FKe) 11

4a جلهها : حلهها Ii 11

5-84 not in Ie 11

8b آنجا : کانجا Am Kb 11

9b تواند (sic) Ka 11 Am Kb تواند : تاند

12 vocalized Ke 1 12b بکفت : بگو D 1 Ii 11

14a آرازان : آبازان Ii 11

15b عجب : ویا D 11

17a دهان : تن دینه Ii 1 17b تن دینه : تن دینه D 11

19b چناران : چناران Kd 11

20 added in margin with symbol صح Ka 11

21b تشنه : تشنه Ii 11

23a سبز و : سبز Ka Kc 11

24 added in margin, copyist Kb ; vocalized Ke 1 24a می : من Ii 11

26a جرعات : جام تو D Kd 11 27a جرعات : جام تو Ii 11

29b سرخست : سرخست Am Kc D 1 29b سرخست : سرخست D 1 - : و

31a نه : نی D 1 31b نه : نی Ii Am D Kc Kd 11

33a خواری : added in margin, copyist? Am 1 33a خواری : چون شیری

33b خونخواری : خون خوردی D 1 33b خونخواری : خون خوردی (F) 11

34b خوشش : و را Kb 11 36 vocalized Ke 11

40a کای : کای Ka Kd Ke 1 40a کای : کای Ii Am Ka 11

41a پندی : یاری D 11 43b پندی : یاری Kb Kd Ke 11

44a سرمست : سرمست Ie Ka D Kd Ke 1 44a سرمست : سرمست Ii 1

44b کچون : چو من Ii 11 44b کچون : چو من محو

45b پستمت - : پستمت و Ii 1 Kd 11

46a مجبوری را : مجبوری نه D 1 D 1 نی عالم : نه عالم

47 written a second time as band Kc 1 47b آی : آ D 11

48 vocalized Ke 1 48a added in margin Kc 1 48b not in Kc 1

مرا Ka Kb Ke 11

49a not in Kc 1 49b added in margin Kc 11

50a شمع و شهد : شهد و شمع Am D 1

50b شهد و شمع : شهد و شمع Ii Ke 1

Ii Kb D Kc Kd نگزیزد ترا گر : نگزیزی اگر تو

Am Ka 1 added in margin Ke 11 نگزیزد ترا گر

52b خورشیدی : خورشیدی D 11

54b پدید : پدید Kb Kd 11 57a نیاید : نیاید Ke 11

59a دانی : یابی Ii 11 60 vocalized Ke 11

63a او دارم : او آرم Ii Am D 11

65a که : ^{که}چو corr., later hand? Kb 11

67b خیره : خیره Kd 11

70a سره Kd 11 70b تیره : پیره Am (F)

71b ادب : ادیب D 11

72 vocalized Ke 1 72b اعضا : و اعضا - Ii 11

73b خوند : added, copyist Ka ; ما Kc 11

75b سرو : سبز D 1 و - Ii D Kd Ke 11

76b بیخوند : بیخوند Ii 11

77a پتنهایس : پتنهایس D 11

79a کرد : کرده Ii 1 79b نوریها : توزیها Ii 1

Am 11 80b او : و (F) او (del.) Ke 11 اجرا را : اجرای را

83a بسوزانید : بسوزید Ii 11

84 vocalized Ke 1 84b سوزد : که سوزد Ii 11

زان باذه صوفی بود از جام مجرّد
کز غایت مستی ز کفش جام بیفتد
در حالت مستی چو دل و هوش نگنجید
پس نیست عجب گر قدح و جام نگنجد

اول سبقت بود الف هیچ ندارد
زان پیشرو افتاد و سپهدار و مؤید

حی نیز اگر هیچ ندارد چو الف نیز
در صورت جیم آمد و جیمست مقید

میم از الف و هاست مرگب بنهشتن
ترکیب بود علت بر هستی مفرد

پس بزم رسول آمد بی ساغر و بی جام
تا جمع بخود باشند هستی محمد

بام فلک از استن و دیوار چو تنهاست
هر بام در افتاده و آن بام مشید

بالا تر ازین چرخ کهن عالم لطیفست
کارواح دران ناحیه مانند مجدّد

عریان شده بر لب این جوی پی غسل
نی جوی نماید بنظر صُح مُرّد

آن دیو و پری ساخته است از پی تغلیط
تا شیشه نماید بنظر آب مُسَرّد

از مکر گریزان شو و در وکر رضا رو
تا زنده شوی فارغ از انفاس معدّد

ترجیع کنم خواجه که این قافیه تنگست
نی خود نزنم دم که دم ما همه تنگست

من دم نزنم لیکن دم نَحْنُ نَفْخُنَا
در من بدمد ناله رسد تا بشرّیا

این نای تنم را چو بپریز و تراشید
از سوی نیستان عدم عَزَّ تَعَالَا

دل یکسر نی بود و دهان یکسر دیگر
آن سر ز لب عشق همی بود شکرخا

چون از دم او پر شند و از دو لب او مست
تنگ آمد و مستانه بر آورد ملالا

والله ز منی آن دو لب ار کوه بنوشند
چون ریگ شود کوه ز آسیب تجلا

نی پرده لب بوز که گر لب بگشایند
نی چرخ فلک ماند و نی زیر و نه بالا

آواز ده اندر قدم ای نای و نظر کن
صد لیلی و مجنون و دوصد وامق و عذرا

۲۰ بگشایند هر ذره دهان گویند شاهش
وندرد دل هر ذره حقیر آیند صحرا

زود از حبش تن بسوی روم جنان رو
تا بر کشدت قیصر بر قصر معللا

اینجا نه آن جاست که اینجا بتوان بود
هی جان خوشی جوی و در آ در صف هیجا

هین وقت جهادست و گه حمله مردان
صفرا مکن و در شکن از حمله تو صفرا

ترجیع سوم آمد و گفتمی تو خدایا
بر گم شده مگری که مرا هست مضها

۲۵ آن مطرب خوشنغمه شیرین دهن آمد
جانها همه مستند که آن جان بمن آمد

خندان شده اشکوفه و گل جامه دریده
کز سوی قدم سنبله و یاسمن آمد

جانهای گلستان بدم دی بپریزند
هنگام بهاران شد و هر جان بتن آمد

خوبان برسیند ز بتخانه غیبی
کورئ خزانی که بخو بت شکن آمد

چون صبر گزینند بدی جمله درختان
آن هجر چو چاهست و صبوری رسن آمد

۳۰ چون صبر گزیند آیس آمد فرجش زود
چون خلق حسن کرد نگار حسن آمد

در مید بهار ابر بر افشاند گلابی
 وان رعد بران اوج هوا طبلزن آمد
 یک باغ پر از شاهد نی ترک و نه رومی
 کندر حجب فیب هزاران ختن آمد
 پس جان که چو یوسف بچه مهلکه افتاد
 پنداشت که گم گشت خود او در وطن آمد
 زیرا که ره آب خضر مظلّم و تاریست
 آخر ز ره خار گل اندر چمن آمد
 ۳۵ خامش کن اگرچه که غزل اغلب باقیست
 تا شاه بگویند چو درین انجمن آمد
 ای ماه مذار من وای خوش قد و قامت
 بر خیز که برخاست ز عشق تو قیامت

XII

Ih- Ar- Ie- Ii- Ic- Am112r-113r Ka194r-v Kb73v-74r D102v Kc47v-48r
Kd225r-v Ke11,67r-v (N*) (Y*)

- 2a نـگـنـجـنـد : نـگـنـجـنـد D 11
- 3b سـپـهـدار : و سـپـهـدار - Ke 11
- 5a هـيـسـت : هـاسـت Kb 11
- 8a لـطـفـسـت : لـطـفـيـسـت D 11
- 10a تـفـلـيـظ : تـفـلـيـط Kc 11
- 11a شـوـز : شـوـي D 11 11b شـو - : شـو و Kb 1
- 12b وـنـگـسـت (sic) Ke 11 وـنـگـسـت Kd 11 تـنـگـسـت D 11 نـنـگـسـت
- 13a نـحـن : نـحـن Ka 11
- 14b تـمـالـي Kb 11 تـمـالـي Ka Kc 11 تـمـالـا : D 11 اـر : از
- 17b تـجـلـي : تـجـلـا D 11 added, copyist? Ke 1 كـوه
- 18b نـي : نـه D 11
- 19a : added Kd 11 و
- 20b وـنـدر : وـنـدر Am Ka Kb 11
- 24a : - Am 11 و
- 29 follows 35 Ke 11
- 32a نـي : نـه - Kc 1 و
- 33a : added Ka 11 كـه
- 35a كـه : كـه 35b Kb 1 كـن

پیکان آسمان که باسرار ما درند
 مارا کشان کشان بسموات می‌برند
 روحانیان ز عرش رسیدند بنگریند
 کز فر آفتاب سعادت چه با فرند
 ما سایه‌وار در پی ایشان روان شویم
 تا سایه‌ها ز چشمه خورشید بر خورند
 زیرا که آفتاب پرستند سایه‌ها
 چون او مسافر آمد اینها مسافرند
 ۵ از عقل اولست در اندیشه عقلها
 تدبیر عقل اوست که اینها مدبیرند
 اول بکاشت دانه و آخر درخت شد
 نی چشم باز کن که نه اول نه آخرند
 خورشید شمس دین که نه شرقی نه غربیست
 پس سیر سایه‌هاش در افلاک دیگرند
 مردان سفر کنند در آفاق همچو دل
 نی بسته منازل و پالان و استرند
 از آفتاب آب و گل ما چو دل شدست
 اجزای ما چو دل زهر چرخ می‌پرند
 ۱۰ خوز چرخ کیست تا دل ما آن طرف رود
 این جسم و جان و دل همه مقرون دلبرند
 لب خشک بود و چشم تر از درد آن فراق
 اکنون ز فر وصل نه خشکند و نی ترند
 رفتند و آمدند بمقصد و دیگران
 در آب و گل چو آب و گل خوز مگردند
 بیرون ز چار طبع بود طبع عاشقی
 از چار و پنج و هفت دوصد ساله برترند
 چون طبع پنجمین بکشد روح را مهار
 ترجیع کن بگو هله بگریز زین چهار
 ۱۵ رو سوی آسمان حقایق بدان رهی
 کان سوی راه رو نه پیاده‌ست نی سوار

بر گرد گرد عشق خود او را کجاست گرد
 می‌تاز گرم و روشن و خوش آفتاب‌وار
 تقلید چون عصاست بدستت درین سفر
 وز فر ره عصات شود تیغ ذو الفقار
 موسی بزد عصا و بجوشید آب خوش
 آن ذو الفقار بود ازان بود آبدار
 امروز دل در آمد بی دست و پا چو چرخ
 از بازوهای لعل برفته ز سر خمیار
 ۲۰ گفتم دلا چه بود که گستاخ می‌روی
 گفتا شراب داد مرا یار بر نهار
 امروز شیر گیرم و بر شیر نر زخم
 زیرا که مست آمدم از سوی مرغزار
 در مرغزار چرخ که شورست با اسد
 یک آتشی زخم که بسوزد دران شرار
 سنگست و آهنست بتخلیق کاف و نون
 حُرّاقه‌ایست کون و عدم در ستاره‌بار
 استاره‌های سعد جهنم سوی عاشقان
 حُرّاقه‌شان شود ز ستاره چو صد نگار
 ۲۵ استاره‌های نحس بنحسان سعد رو
 در وقت وعده چون گل و وقت وفا چو خار
 قومی دگر ز سعد و ز نحسش گذشته‌اند
 همچو ستاره محو بخورشید حسن یار
 نی خوف و نی رجا و نی هجران و نیصال
 نی غصه نی سرور نی پنهان نه آشکار
 ترجیع ثالثم چو مثلث طرب‌فزا است
 گر سرگران شوی ز مثلث بشو سزا است
 از عقل و عشق و روح مثلث شدت راست
 هر زخم را چو مرهم و هر درد را دواست
 ۳۰ در مغز علتیست اگر این مثلثم
 خورد و گران نشد که نه در خورد این عطاست

از جام آفتاب حقایق بهر زمان
 خارا محقق و لعل شد و خاک بانواست
 آن لعل نی که از رخ خود بی خبر بود
 نی آن محقق کو بر تحقیق کهریاست
 آن لعل کو چو بعل حریفست با نشاط
 وین شاه با عروس نه جفتست و نه خداست
 بنده خداست خاص ولیکن چو بنده مُرد
 لا گشت بنده و سپهر لا همه خداست
 ۳۵ پس جهد کرد عقل کزین نفی یو پرز
 بوی نبرد عقل همه جهد او هباست
 آن هست بوی برد که او نیست شد تمام
 آن را بقا رسید که کَلُّ او فناست
 در حسن کهریا چو فنا گشت از وجود
 موجود مطلق آمد بی کبر و بی ریاست
 صف بشر نماند چو صف خدا رسید
 کان آفتاب نیر و این شعله سهاست
 آیینه جمال الهیست روح او
 در بزم عشق جسمش جام جهان نواست
 ۴۰ زین جام هر که بازه اسرار در کشید
 محو وصال دلبر و مستغرق لقاست
 هر من چو کیمیا شود از نور ذو الجلال
 این بو العجب صناعت و این طرفه کیمیاست
 اکسیر عشق را بطلب در وجود او
 تا آن شوی تو جمله بانعام جود او

XIII

Ih- Ar- Ie21v-22r Ii- Ic- Am- Ka- Kb71r D89r-v Kc110v Kd58r-v
Ke1,55v-56r (cf. F) (N*) (Y*)

2a ز : - D Kc 11

6b نی آخرند : نه آخرند D 11

7a (F) 11 غری است : غریست D 1 نی : نه

8b Ie Kc Kd Ke و اشتزند : و استزند D 1 بالان : پالان
استزند - Kb 11

9a Kc 11 ار : از

10a (FD) 11 برز D پرز : روز Ie (F) 1 چيست : کیست

11b Ie (F) 11 نه : نی D 1 نی : نه

13a D 11 عاشقان : عاشقی

14 vocalized Ke 1 14b Kd 11 ازین : زمین

15a (sic), copyist Ke 1 رهی دیار D دیار : رهی

15b D 11 و نی سوار Ie (F) نه سوار : نی سوار

16b Kd Ke 11 خوش - خوش : و خوش

17b D Kd Ke 11 تیغ و : تیغ

23a Kc 1 متحقیق D متحقیق : بتخلیق

23b Kc 11 حراقه یست : حراقه ایست Kb 1 دُر : در

24b D 11 دو : چو

25b corr., copyist D 11 چون : چون

26 not in Ie ; added in left col. level with 25, copyist Kd 1

26a (F) 1 26b Kb 11 اگر : دگر

27 not in Ie ; added in left col. level with 28, copyist Kb 1

27a Kb 1 نه : نی 27b D 11 نه : نی

28 partially vocalized Ke 11

29 not in Ie 1 29b Kb 11 مرهم - : مرهم و

30a در : Ie 11

33a added, later hand Ie 1 حریفست و : حریفست Ie (F) 1

33b نی - Kc 11 D Kd Ke نی : و نه D 1 نی : نه

37-42 not in Ie 1 37 added in left col., copyist Kb 1

37b آمد : آمد Ie D (F) 11

38-42 added below 36 with symbol صح , copyist Kb 1

38b شعله : added Kb 11

39a آینه Kd 11 Kb Ke آینه : آینه

40a کی : که Kd Ke 11

41a نور : نور Ke 1 41b و این Kb 11

42 partially vocalized Ke 1 42b حرام ان : آن Kb 1 - Kb 1 جمله

Ke 11 ز انعام و Kd ر ا نعام : بانعام

ای قد و بالای تو حسرت سرو بلند
 خنده نمی آیدت بهر دل من بخند
 ای ز تو عالم بهجوش لطف کن ارزان فروش
 خنده شیرین نوش راست بفرما بچند
 خنده زنده آفتاب گیرد عالم خضاب
 صد مه و صد آفتاب خنده ز تو می برند
 لاله و گلبرگها عکس تو آمد مها
 نیشکر از قند تو پر شده بین بند بند
 طلعتت ای آفتاب تیغ طرب پر کشید
 گردن تلخی بزد میخ غم و غصه کند
 دور قمر درگذشت زهره زهرا رسید
 گشت جهان گلستان خار ندارد گزند
 بزم ابد می نهذ شه جهت عاشقان
 نعل زرین می زند بهر سم هر سمند
 این همه بگذشت نیز پیشتر آ ای عزیز
 پیش لب نوش تو حلقه بگوش است قند
 پیشتر آ پیشتر تا بدهم جان و سر
 تا شکفتد همچو گل روی زمین نژند
 ما و حریفان خوشیم ساغر حق می کشیم
 از جهت چشم بد آتش و مشتی سپند
 بوی صالت رسید روضه رضوان دمید
 صلح کن الصلح خیر کورئ دیو لوند
 تازه شو و چست شو از پی ترجیع را
 گوش نوی وام کن تا شنوی ماجرا
 شاه هم از بامداد سرخوش و سرمست خاست
 طبل بخود می زند در دل او تا چهارست
 منتظرست آسمان تا چه کند قهرمان
 هرچه کند گو بکن هرچه کند جان ماست
 هر نفسی روضه از تو به پیش دلست
 حاتم طی با سخاش طی شد اگر این سخاست

ای چو درخت بلند قبله هر دردمند
 برگ و برش خیره کن شاخ ترش با وفاست
 یکنفری بختور از تو خوش و میوه خور
 یکنفری خیره سر گشته که آخر کجاست
 چشم بمالیند تا خواب جهنم از شما
 کشف شود کان درخت پهلوی فکر شماست
 فکرتها چشمهاست گشته روان زان درخت
 پاک کن از جو و حل کآب ازو بی صفاست
 ۲۰ آب اگر منکر چشمه خود می شود
 خاک سیه بر سرش باز که پس ژاژخاست
 ای طمع ژاژخا گنده تر از گندنا
 تات نگیرد بلا هیچ نگوئی خداست
 خمر ز زدن گشت فرد کژروی آغاز کرد
 راه رها کرد و رفت آن طرفی که گیاست
 آن طرفی که گیاست امن و امان از کجاست
 غره سبزی مشو گرگ سیه در قفاست
 گوش بترجیع نه جانب ره کن رجوع
 زانک ملاقات گرگ تلختر آمد ز جوع
 ۲۵ ای ز در رحمت هر نفسی نعمتی
 زان همه رحمت فرست جانب ما رحمتی
 ای بخرابات تو جام مراعات تو
 دانه بهر ذره نوع دگر عشرتی
 هر نفسی روح نو بنهد در مرده
 هر نفسی راح نو بخشد بی مهلتی
 خنب تو آمد بجوش جوش کند نای و نوش
 جان سر و پا گم کند چون بخورد شربت
 عفو کن از جان مست خم و سبو گر شکست
 مست شد و مست را چون نفتند زلتی
 ۳۰ قاعده خوش نهان در طرب و در گشاد
 چشم بندش دور باز والله خوش سنتی

بوی تو ای رشك باغ چون بزنند بر دماغ
 پر شوند از راح روح بی گره و علتی
 روح و ملك مست شد از می پوشیده
 چرخ فلک پست شد از پنهان صورتی
 بلبله پر ز می می رسدم هر دمی
 مرده می آرزم عشق تو هر ساعتی
 آنک ره دین برز پر ز ریاحین بود
 هر قدمی گلشنی هر طرفی جنتی
 ۳۵ خط سَقِيْنَا بکش بر رخ هر مست خوش
 تا که بدانند کو غرقه شد از لذتی
 سافر بر سافر می دهند او هر نفس
 نمره زنان من که های پر شدم از بازه بس

XIV

Ih- Ar- Ie76r-77r Ii- Ic- Am- Ka- Kb7Or-v D178r Kc265r-v Kd117v
KeI,126v-127r (N*) (Y*)

1a ای : پستی (later change; original illegible) Ie 11

4a بگلرگها D و گلزارها : و گلبرگها - Kd Ke 11

7b زیر : بهر D 1 نهذ : زند Kd Ke 11

12 vocalized Ke 11

13a خود : هم Kd 11

14b هرچه : هرج D 11

18a آں : کان Ie 1 18b جهند : جهند Ie 1 Kb Kc 11

19a ران : added, later hand Ke 11

20a منکر از : منکر (added, later hand) Ke 11

24 vocalized Ke 1 24b رجوع : ز رجوع Kc 11

25a رحمتی : نعمتی Ie 11

27b مهلتی : مهلیی Kc 11

28a نو : تو Ie 1 Kb Kc 1 خم : خنب Ie 11

29a سبو گر : D Ke (F) 1 جام : جان Kb 1 ار : از Ie 11

D 11 سبو می Ie Kb Kc سبوی

30a فایده (Fie) 11 فایده : فایده Ie 11

31b روح و راح Ie Kc روح رُوح : راح روح Kb 11

32a reading invisible (faded) Ie; later catchword on

the previous folio reads چرخ فلک 11

32b پنهان : پنهان Kd Ke 1 چرخ و : چرخ Ie 11

36 vocalized Ke 11

ای یار گرم‌دار و دلارام گرم‌دار
 پیش آ بدست خویش سر بندگان بخار
 خاک تویم و تشنه آب و نبات تو
 در خاک خویش تخم سخا و وفا بکار
 تا بر دمن ز سینه و پهنای این زمین
 آن سبزه‌های نادر و گل‌های پرنگار
 وز هر چهی بر آید از عکس روی تو
 سرمست یوسفی قمرین روی خوش‌مدار
 این قصه را رها کن تا نوبتی دگر
 پیغام نو رسید پیش آ و گوش‌دار
 پیری سوی من آمد شاخ گلی بدست
 گفتم که از کجاست بگفتا از آن دیار
 گفتم از آن بهار بدنیا نشانه نیست
 کاینجا یکی گلست و دوصد گونه زخم خار
 گفتا نشانه هست ولیکن تو خیره
 کانکس که بنگ خورد دهد مغز او دوار
 زاندیشه و خیال فرو رب سینه‌را
 سبزک بنه ز دست و نظر کن بسبزه‌زار
 ترجیع کن که آمد یک جام مال مال
 جان نعره می‌زند که بیا چاشنی حلال
 گر تو شراب‌بازه و نری و استاز
 چون گل مباح کو قدحی خورد و اوفتاز
 چون دوزخی در آی و بخور هفت بحر را
 تا ساقیت بگویند کای شاه نوش باز
 گر گوهریست مرد بود بحر ساغرش
 دنیا چو لقمه شوش چون دهان گشاد
 دنیا چو لقمه‌ایست ولیکن نه بر مگس
 بر آدمست لقمه بر آنکس کزو بزاز
 آدم مگس نزاید تو هم مگس مباح
 جمشید باش و خسرو و سلطان و کیقباد

۵

۱۰

۱۵

چون مست نیستم نمکی نیست در سخن
 زیرا تکلفست و ادیبی و اجتهاد
 اما دهان مست چو زنبورخانه ایست
 زنبور جوش کرد بهر سوی بی مراد
 زنبورهای مست و خراب از دهان شهید
 با نوش و نیش خود شده پیران میان باز
 یعنی که ما ز خانه شش گوشه رسته ایم
 زان خسروی که شربت شیرین بمنحل داد
 ترجیع بند خواهند بر مست بند نیست
 چه بند و پند گیرند چون هوشمند نیست
 پیش آر جام لعل تو ای جان جان ما
 ما از کجا حکایت بسیار از کجا
 بگشا دو دست خویش کمر کن بگرد من
 جام بقا بیاور و بر کن ز من قبا
 صد جام در کشیدی و هر لب زدی کلوخ
 لیکن دو چشم مست تو در می دهند صلا
 آن می که بوی او بدو فرسنگ می رسد
 پنهان همی کنیش تو دانی بکن هلا
 از من نهان مدار تو دانی و دیگران
 زیرا که بنده توم آنگاه با وفا
 این خود نشانه ایست نهان کی شود شراب
 پیدا شود نشانش بر روی و در قفا
 بر اشتری نشینی و سررا فرو کشی
 در شهر می روی که بمینید مر مرا
 تو آنچنانک دانی و آن اشتر تو مست
 مغمم همی کنی که بمینید هر دورا
 بازار را بهل سوی گلزار ران شتر
 کانه جاست جای مستان هم جنس و هم سزا
 ای صد هزار رحمت نو بر جمال تو
 نیکوست حال ما که نکو باز حال تو

۲۰

۲۵

۳۰

1h- Ar43v-44r 1e119r-120r 1i- 1c- Am- Ka- Kb- D92r Kc113r Kd61r
Ke1,158r-v (N*) Y*

- 1b بند دار بحار : بندگان بخار Ar 11
2a تویم : تویم Kc 11
4a قمری : قمرین Ar D Kc Y 11 4b از : از Ie
5b آی : آ D 1 5b رسید : رسید Ar D 11
7b گلیست : گلیست D Kc 1 7b کاینجا : کاینجا
8b دمار : دوار Ar 11
9a روت : روب Ar 1 9b - : و Kc 11 9a زندیشه : ز اندیشه
10b چاشنی : چاشنی Kc 11
11a خورد : خور Kd; د added, later hand Ke 11 11b بری : نری Ar 1
12a آ : آ D 11
14a نی : نه D 1 14a یست : ایست Kc 1
14b نزاز : نزاز D 11 14b آدمیست : آدمست D 1
17a یست : ایست Kc 11
18a خرف : خراب Ar 11
20a پند : پند و Ar D Ke 1 20b پند : پند و Ar D Ke 1
21a توای : توای Ar D 11 21a توئی : توای Ar D 11
22a ما : من Ie D Kc Y 11 22b کمر : کمر Kd Ke 1
23a بر : در D 11
24a روز : رسد Ar 11
26a بر : در Ar 11 26a یست : ایست Kc 1
28b نهینید : بهینید Ie 11
29b هم سرا : هم سرا Kc Ke (F) 11

- بیمار آن می که مارا تو بدان بفزینفتی زاول
 که جان را می کنند فارغ ز هر ماضی و مستقبل
 بپوشند از تفسخ رویم بشادی حلقه اطللس
 بجوشند مهر در جانم مثال شیر در مرجل
 روان کن کشتی جان را دران دریای پرگوهر
 که چون ساکن بود کشتی ز ملتها شود مختل
 روان شو تا که جان گویند روانت شاد باز و خوش
 میان آب حیوانی که باشد خضر را منهل
 چه سافرها که پیوندند بجان محنت آگنده
 اگر نفریندش ساقی بسافره های مستعجل
 توی عمر جوان من توی معمار جان من
 که بی تدبیر تو جانها بود پیران و مستأصل
 خیالستان اندیشه مدد از روح تو دارد
 چنانکه از دور افلاکست این اشکال در اسفل
 فلکهایست روحانی بجز افلاک کیوانی
 کز آنجا نزله ها گردند در امراج فلک منزل
 مددها برج خاکی را مطاها برج آبی را
 تبشها برج آتش را ز وهابی بود اکمل
 مثال برج این حسها که پر ادراکها آمد
 ز حس نبود بود از جان و برق مقل مستعقل
 خمش کن آب معنی را بدلو معنوی بر کش
 که معنی در نمی گنجند درین الفاظ مستعمل
 دو سه ترجیع جمع آمد که جان بشکفت از آغازش
 ولی ترسم که بگریزد سبکتر بندها سازش
 بیمار آن می که غم جان را بپخشانیذ در غوغا
 بیمار آن می که سودارا دویی نیست جز حمرا
 پر و بالم ز جاذوبی گره بستست سر تا سر
 شراب لعل پیش آر و گره از پر من بگشا
 منم چون چرخ گردنده که خورشیدست جان من
 یکی کشتی پر رختم که پای من بود دریا

بصد لطفم همی جویی بصد رمزم همی خوانی
 بهر دم می کشی گوشم که ای پس مانده می پیش آ
 ندیدم هیچ مرفی من که می پری برون پرت
 ندیدم هیچ کشتی من که می آبی روز عدا
 مگر صنع فیهب تو که تو پس نادرستانی
 که در بحر عدم سازی بهر جانب یکی مینا
 درون سینه چون میسی نگاری می پذیر صورت
 که ماند چون خری بر یخ ز فهمش بو علی سینا
 ۲۰ عجایب صورتی شیرین نمکهای جهان در وی
 که دینست ای مسلمانان نمک زیهنده در حلوا
 چنان صورت که گرتابش رسد بر نقش دیواری
 همان ساعت بگریزد جان شود گویا شود مینا
 نه از اشراق جان آمد کلوخ جسمها زنده
 زهی انوار تابنده زهی خورشید جان افزا
 بهر روزن شده تابان شمع آفتاب جان
 که از خورشید رقصانند این ذرات بر بالا
 زهی شیرینی حکمت که سجده می کنند قندش
 بنه از بهر غیرت را دگر بندی بران بندش
 ۲۵ بیمار از خانه رهبان میی همچون دم عیسی
 که یحیی را نگه دارد ز زخم خشم بو یحیی
 چراغ جمله ملتها دوی جمله ملتها
 که هر دم جان نو بخشد برون از ملت اولی
 ملولی را فرو ریزد فضولی را بر انگیزد
 بهشت می نظیرست او نموده رو درین دنیا
 بهار گلشن حکمت چراغ ظلمت وحشت
 اصول راحت و لذت نظام جنت و طوبی
 درین خانه خیال تن که پر حورست و آهرمن
 بتی بر ساخت هر مانی ولی همچون بت ما نی
 ۳۰ بدیدی لشکر جان را میا دریاب سلطان را
 که آن ابرست و او ماهی و آن نقس است و او جانی

هلا ای نفس کندهانو منه سر بر سر زانو
 ز سالوس و ز طراری نگرده جلوه این معنی
 تو کن ای ساقی مشفق جهان را گرم چون مشرق
 که عاشق از زبان تو بسی کردست این دعوی
 بمن ده آن می احمر بمصر و یوسفانم بر
 که سیرم زین بیابان و اژین من و اژین سلوی
 جهانی بت پرست آمد ز صورتهاش مست آمد
 بتی کانجا که باشد او نباشد بی نباشد تی
 خموش این بی و این تی را بجاذبهی مده شکلی ۳۵
 رها کن تا مصای خود بیندازد کف موسی
 دهان بر بند چون فنچه که در ره طفل نوزادی
 شنو از سرو و از سوسن حکایتهای آزادی
 مه دی رفت و بهمن رفت و آمد نهیبار ای دل
 جهان سبزست و گل خندان و خرم جویبار ای دل
 فرو شد در زمین سرما چو قارون و چو ظلم او
 بر آمد از زمین سوسن چو تیغ آبدار ای دل
 درخش کایانی بین تصوّرهای جانی بین
 که می تابند بهر گلشن ز مکس روی یار ای دل
 گل سوری که مکس او جوانان را کند فوصه ۴۰
 چو بر پیران زند بهوش نماندشان قرار ای دل
 فرشته داد دیوان را زهوشی ز حسن خود
 بر آمد گل بدان دستی که خیره ماند خار ای دل
 درختان کف بر آورده چو کفهای دعاگویان
 بنفشه سر فرو برده چو مردی شرمسار ای دل
 جهان بی نوارا جان بداده صد در و مرجان
 که این بستان و آن بستان برای یاذگار ای دل
 میان کاروان می رو دلا آهسته آهسته
 بسوی حلقه خاص و حضور شهریار ای دل
 چو مرد مشرتی ای جان یکف کن دامن ساقی ۴۵
 چو ابن الوقتی ای صوفی میاور یاذ پیر ای دل

چو موسیقار می‌خواهی برون آ از زمین چون نی
و گر دیندار می‌خواهی مخور شب کوکنار ای دل
خدا سازند خلقی را و هر کس را یکی پیشه
هزار استاد می‌بینم نه چون تو پیشه‌کار ای دل
بگویم شرح استایی اگر ترجیع فرمایی
برون جه زین عمارتها که آهویی و صحرایی

1h- Ar97v-98r Ie151r-152r Ii- Ic- Am198v-200r Ka133v-134v Kb51r-v
D263v-264r Kc127r-v Kd181r KeII,28v-29r (N*) (Y*)

1a تو مارا : مارا تو Ar Kd D 11

3a دران : درین Ie 1 3b کچون : که چون Ar Kc Kd Ke 1

Ie 11 هوز : شوز

4a باش : باز Am 11

5a پیونده : پیوندز (F) 11

7a مدد : مدد Kc 1 7b چنانک از : روح : روح Kc 1

(F) 11 چنان کز

8a کیوانی : افلاکی : افلاک Ar 1 جز این : جز

Kc 1 8b فلک : کیوان من Kc 11

9a آبی : آبی D 11

10a آید : آید Kc 11

11 added, copyist Kb 1 11a بدلو : بدلو D 1 معنوی :

Kb 11 معنی : معنی (Fie) 1 11b معنی : معنی Ie

12 vertical in margin, copyist Kc ; vocalized Ke 1 12a از : از Kd Ke 11

13a جان را : جانر (sic) Ar 11

14a آور : آور و Kb 1 14b بستست : بستست

15a گزنده : جان من (sic) Ke 11

16b باز آ : پیش آ Ka 1 کای : که ای Ie 11

17 added in margin, copyist Kd 1 17b کشتی : کشتی Am 1

Ke 11 نای : آبی

18a نادرستانی : نادرستانی Kb 11

20a کی : کی Am Kd Ke 11 20b صورت : صورت Ar D 1

21-23 added in margin with symbol صح copyist Ar 1

21a رسد : رسد Am 1 21b لحظه : ساعت D 11

- 22b زهی : رهی Ka 1 پاینده : تابنده D 11
- 23b کزان : که از D 11
- 24b غیرت را (F) Ka (margin): عزت را Ar Am Ka D Kc Kd Ke N 1
دگری : یکی D 11
- 25a چشم : خشم Ar Am Kb D 11 25b چشم : خشم Ar Am Kb D 11
- 27b دنیا : دنیی Ka Kb 11 27b دنیا : دنیی Ka Kb 11
- 28 not in Ar 1e Am (FKe) ; precedes 27 Ka Kd ; added in margin Kb 1
- 28a وحشت : وحشت و Kb 11
- 29a حورست : حورست و Ka 11
- 31a سالوسی و : سالوسی و D 1 31b سالوسی و : سالوسی و D 1 31b سالوسی و : سالوسی و D 1
- 33b وز این من : و ازین من D 11
- 34b هی : تی Kc 1 34b هی : تی Kc 1
- 35a بجاووی : بجاووی D 1 35a بجاووی : بجاووی D 1
- 36-48 stanza written as a separate ghazal 1e 11
- 37-48 not in Kb 1 37b سر سبز : سبزست D 11
- 38-41 written in D in the following order: 38 41 40 39 11
- 39a بین : کایانی بین Kc 1 39a بین : کایانی بین Kc 1
copyist? Kd 11
- 40a غصه : غصه Ar Kc 40a غصه : غصه Ar Kc
- 41b بدان : بران D 11
- 42b مرد : مردی Ar D 1 42b مرد : مردی Ar D 1
- 43b بستان : آن بستان D 1 43b بستان : آن بستان D 1
added, copyist? Kd 11
- 45b صوفی:ای صوفی Kc 1 45b صوفی:ای صوفی Kc 1
Ka Kd Ke 11
- 47 not in Kc 11
- 48a استایی : استازی D 1 48b - : و Ar 11

گر دلت گیرد و گر گردی ملول
 زین سفر چاره نداری ای فضول
 دل بنه گردن میپچان چپ و راست
 هین روان باش و رها کن مول مول
 ورنه اینک می پرندت کشکشان
 هر طرف پیکست و هر جانب رسول
 نیستی در خانه فکرت تا کجاست
 فکرهای خلق را بردست غول

۵ جاذوی کردند چشم خلق را
 تا که بالا را ندانند از سفول

جاذوانرا جاذوانی دیگرند
 می کنند اندر دل ایشان دخول
 خیره منگر دیندها در اصل دار
 تا نباشی روز مردن بی اصول
 نَحْنُ نَزَّلْنَا بِخَوَانٍ وَ شُكْرٍ كُنْ
 کافتایی کرد از بالا نزول

آفتابی نی که سوزد روی را
 آفتابی نی که افتد در افول

۱۰ نعره کم زن زانک نزدیکست یار
 که ز نزدیکی گمان آید حلول
 حق اگر پنهان بود ظاهر شود
 معجزاتست و گواهان مدول

لیک تو اشتاب کم کن صبر کن
 گرچه فرمودست کَالْإِنْسَانِ مُجُولٍ
 رَهْنًا أَفْرَغْ مَلَيْنًا صَبْرًا
 لَا تَزَلْ أَقْدَامُنَا فِي ذَا الْوَحُولِ

بر اشارت یاز کن ترجیع را
 در بهند و ره مده تشنیع را

۱۵ ای گذر کرده ز حال و از محال
 رفته اندر خانه فیه رجأل

ای بدینده روی وَجْهُ اَللّٰه را
 کین جهان بر روی او باشند چو خال
 خال را حسنی بود از رو بود
 ور نمی بیننی چنین چشمی بمال
 چون بمالی چشم در هر زشتی
 صورتی بیننی کمال اندر کمال
 چند صورتهاست پنداری که اوست
 تا رسی اندر جمال ذُو الْجَلَال
 ۲۰ خلق را می راند و خوبی او
 می کشاند گوش جان را که تَعَال
 خاک کوی دوست را از بو بدان
 خاک کوی خوشتر از آب زلال
 اندران آب زلال اندر نگر
 تا ببینی عکس خورشید و هلال
 تا شنیدم گفتن شیرین او
 میفزاید گفتن خویشم ملال
 دامن او گیر یعنی درد او
 رویدت از درد او صد پر و مال
 ۲۵ سر نمی ارزد بدرد سر عجب
 خوند بیندیش و رها کن قیل و قال
 سر خمارت داد و مستیها دهند
 زیر آن مستی بود سحر حلال
 از پی این مه بشب بیدار باش
 سر منه جز در دعا و اشتهال
 وقت ترجیمست هر چه تازه شو
 چون جمالش بی حد و اندازه شو
 دیگران رفتند خانه خویش باز
 ما بماندیم و تو و عشق دراز
 ۳۰ هر که حیران تو باشد دارد او
 روزه در روزه نماز اندر نماز

راز او گویند که دارد عقل و هوش
 چون فنا گردد فنا را نیست راز
 سلسله از گردن ما بر مگیر
 که جنون تو خوش است ای بی‌نیاز
 طوق شاهان چاکر این سلسله‌ست
 عاشقان از طوق دارند احتراز
 خار و گل را حسن بخش از آب خضر
 طاق را و جفت را کن جفت ناز
 هر که او بنهد سری بر خاک تو ۳۵
 کن قبولش گر حقیقت گر مجاز
 نی مرا هر چه شود خوز گو بشو
 در بهار حسن خوز تو می‌گراز
 حسن تو باید که باشد بر مراد
 عاشقان را خواه سوز و خواه ساز
 خواه رُدشان کن بخت لایحوز
 خواهشان از فضل ده خط جواز
 خواهشان چون تار چنگی بر سکل
 خواهشان چون نای گیر و می‌نواز
 خواهشان بی‌قدر کن چون سنگ و خاک ۴۰
 خواه چون گوهر بدشان امتیاز
 عاقبت محمود باشد داد تو
 ای تو محمود و همه جانها ایاز
 در غلامی تو جان آزاد شد
 وز ادبهای تو عقل استاز شد
 مای ما که بود چو تو گویی انا
 من ما که بود پیش کیمیا
 پیش خورشیدی چه دارد مشیت برف
 جز فنا گشتن ز اشراق و ضیا
 زمهریر و صد هزاران زمهریر ۴۵
 با تموز تو کجا ماند کجا

با تمویزهای خورشید رخت
 زمهریر آمد تموز این ضحی
 بر دکان آرزو و شوق تو
 کیسه دوزانند این خوف و رجا
 بر مصلای کمال رفعت
 سجدهای سهو می آرد سها
 خواب را گردن زدی ای جان صبح
 چه صبح آموختن باید ترا
 ۵۰ چپ مارا راست کن ای دست تو
 کرده اژدرهای هایل را عصا
 شکر ایزدرا که من بیگانه رنگ
 گشته ام با بحر فضلت آشنا
 کف بر آم در دعا و شکر من
 جاودانی دیده زان بحر صفا
 ای تو بی جا همچو جان و من چو تن
 می روم در جستن تو جا بجا
 عمر می کاهیند بی تو روز روز
 رست از کاهش بتو ای جان فزا
 ۵۵ واجدی و وجد بخش هر وجود
 چه غم از من یاوه کردم خویش را
 هین سلامت می کنی ترجیع من
 که خوشی چونی تو از تصدیع من

Ih- Ar96v-97v Ie148r-150r Ii- Ic- Am- Ka- Kb154r-155r D144r-v
Kc234v-235r Kd107r-v KeI,117r-v (N*) (Y*)

- 3a Ie 1 می‌پرندش : می‌پرندت D 1 نی : نه
3b Kd Ke 11 پیکست : پیکست
7a D 11 کار : دار
9a Ar 11 نه : نی
12b Kd ; added, copyist Ke 11 فرمود : فرمودست
13b Ie 11 ذَا الدَّخُولِ : ذَا الْوُحُولِ Ie 1 نزل : تَزَلُ
14 vocalized Ke 11 15a D 11 وز : و از
17a Kb Kc 11 از روی دان : از رو بوند Ar Kc 1 خاک : خال
21b D 11 بهتر : خوشتر
26a Kb 1 26b D 11 مستی : مستی - : و
28 vocalized Ke 11 30a Ie Am Kc Kd Ke 11 کی : که
31b Kb Kc 11 گشتی : گردن
33a Ar 11 چاکران : چاکر corrected from
34a (F1e) 11 لطف بخش Ie لطف باش : حسن بخش
35a Kb D Kc 11 پای : خاك Ie Kb 1 هرک Kd Ke هر کی : هر که
36a Ar 11 تو : - Ar 11 هرچ Ar Ie D 1 هرچه
39a D 11 کسل : کسل
41a D 11 42 vocalized Ke 11 کار : داز
43a Kb D Kc 11 کی : که Kb D 1 کی : که Ke 1 written twice
44a D 11 و : - D 11 باشد Ie 1 شذ : شذ
47a D 11 آرزوی : آرزو و
50a Ar Kb D 11 از : را Ar 1 راست : دست
54a Kc 11 بی تو : repeated (dittography)
56 vocalized Ke 11

- نامه رسید زان جهان بهر مراجعت برم
 عزم رجوع می‌کنم رخت بپنجه می‌برم
 گفت که اُرْجیمی شنو باز بشهر خویش رو
 گفتم تا بیامدم دلشده و مسافرم
 آن چمن و شکرستان هیچ نرفت از دلم
 من بدرونه واصلم من بحظیره حاضرم
 چون بسباع طیر تو اوج هوا مخوف شد
 بسته شدست راه من زانک بتن کبوترم
 گفت این غم مخور ایمن و شادمان بپر
 زانک رفیق امن شد جان کبوتر حرم
 هر که برات حفظ ما دارد در زه قبا
 در بر و بحر اگر روز باشد راز و محترم
 نوح میان دشمنان بود هزار سال خوش
 عصمت ماش بد بکف فالب گشت لاجرم
 چند هزار همچو او بنده خاص پاک‌خو
 هر دم می‌رسیدشان یار و خفیر از درم
 گفت کلیم ز آب من غم نخورم که من درم
 گفت خلیل ز آتشش غم نخورم که من زرم
 گفت مسیح مرده را زنده کنم بنام او
 اکمه را بصر دهم جانب طب منگرم
 گفت محمد مهین من باشارت معین
 بر قمر فلک زخم کز قمران من اقمرم
 صورت را برون کنم پیش شهنشاهی روم
 کز تف او منورم وز کف او مصورم
 چون بروم برادران هیچ مگو که نیست شد
 در صف روح حاضرم گر بر تو مستم
 نام خوشم درین جهان باشد چون صبا وزان
 بوی خوشش بهرفشان زانک بجان معنبرم
 ساکن گلشن و چمن پیش خوشان همچو من
 ۱۵ وا رهم از چه و رسن زانک برون چنبرم

پس کن و بحث این سخن در ترجیع باز گو
 گرچه پیش مستمع دارد هر سخن دو رو
 چونک ز آسمان رسد تاج و سریر و مهتری
 به که سفر کنی دلا رخت با آسمان بری
 بین همه بحرین بکف گوهر خویش یافته
 تو بمیان جزر و مد در چه شمار اندری
 همین هله گاو مرده را شیر مخوان و سر منه
 گرچه که غره می زند گاو بسحر سامری
 ۲۰ گر نمرود بر پرز فوق پیر کیرکسان
 روز فتد که نیستش قوت پر جعفری
 گرچه کبوتری بفن کبک شکار می کند
 باز سپید کی شود کی رهند از کبوتری
 جان ندهد بجز خدا مقل همو کند عطا
 گرچه که صورتی کند صنعت کف آوری
 درد سر تنی مکش کوست بحیل نیم خوش
 پیش خدای سر نهی سر بستانی آن سری
 سرکه دهی شکر بری شبه دهی گهر بری
 سرمه دهی بصر بری سخت خوش است تاجری
 ۲۵ چود و سخا و لطف خو سجده گری چو آب جو
 ترک هوا و آرزو هست سر پیغمبری
 روضه روح سبز بین ساکن روضه حور عین
 مست و خراب می روی نُقل ملوک می چری
 فرجه باغ می کنی شادی و لاغ می کنی
 با صنمان شرمگین پرده شرم می دری
 آمد ماه روی تو جانب های و هوی تو
 گلبن مشک بوی تو با قد چست عرعر
 روح و مقول سو بسو سجده کنان پیش او
 کای هوس و مراد جان سخت لطیف منظری
 ۳۰ ای قمران آسمان زو بپزند رنگ رو
 وی ملککان با بلی زو شنویند ساحری

سخت مغرّح غمی میسئ چند مریمی
جان هزار جنتی رشك هزار کوشری

این غزل ای ندیم من بی ترجیع چون بود
بند کنش که بند تو سلسله جنون بود

از سر روزنم سحر گفت بقنجره می
هی تو بگو که کیستی آنک ندانیش رهی
من تلف وصال تو لیک تو کیستی بگو
گفت که لا ابلایی خیره کشی شهنشهی

۳۵ بی پر و بال فضل من بر نپرز ز تن دلی
بی رسن منایتم برنشود کس از چهی
مقل ز خط من بود گشته ادیب انجمن
مشق ز جام من بود مشرتی مرقهی

بی رخ خوب فرخم قامت هر که گشت خم
گر بهشت خوش شود باشد گول و ابلهی
بادیها نوشته شهر بشهر گشته
جز بر من مریدرا کو کنفی و درگهی

مرد ز بوی من شود زنده و زنده دولتی
گول ز حرف من شود نکته شناس و آگهی

۴۰ گفتم کدیه می کنم ای تو حیات هر صنم
تا ز تو لافها زدم کامد یار ناگهی

گفت چو من شوم روی تو بییقین فنا شوی
این نبود که با کسی گنجم من بخرگهی

هست مرا بهر زمان لطف و کرم جهان جهان
لیک بکوش و صبر کن صاف شوی و آنگهی

از چه رسید آبرا آینگی ز صافی
از فرج صفا زند آن گل سرخ قهقهی

کم بود این یگانگی لیک براه بندگی
صاحب نان و جامگی هر طرفیست اسپهی

۴۵ هست طیب حاذقی هر طرفی و سابقی
نادره میسبی که او دینده دهد باکمهی

بهر مثال گفتم این بهر نشاط هر حزن
لیک نیم مشبیهی فرّه هر مشبیهی
شرح که بی زبان بود بی ضرر و زیان بود
هم تو بگو شهنشها فایده موجیهی
ای تو بفکرت ردی خون حبیب ریخته
نیک نگر که او توی ای تو ز خود گریخته

Ih- Ar182r-183r Ie174r-175r Ii- Ic- Am137v-139r Ka201r-202r Kb218r-219r
D212v-213r Kc58v-59r Kd237r KeII,77v-78r (N*) (Y*)

2a ارجعوا : ارجعی Ar D 11

3b حاطرم : حاضرم Ke 1 بحضیره Kd بحصیره : بحظیره D 11

4a شده ست : شدت D 11 4b طیرف : طیر Kc 1

5a آمن : ایمن D 11

6a ارگی Ar گر : اگر 6b هرکی Kd Ke (F) 1 هرک Ar Ie هر که

Ka 11 باشد و : باشد (sic), later hand Ie 1

7b گشت : بوز D (F) 11

10a هو : او Ie 11

11a معین : اشارتی (FKe) 1 اشارتی Kd باشارتی : باشارت

Ar 11 ای امین

12a بیرون : بیرون D 11

13b ظاهرم : حاضرم Ar D Kd Ke 11

14b خوشش ch. from خوشش D خوشم : خوشش Ke 11

15a added, later hand? Kb 11 و :

16a این : هر Ar 11

18a تافته : یافته Ar 11 بحردا. u. : بحریان

19b نمره : غره D Ke 11

21a كيك : كبك Kc 11

22a آزی : آزی Am 11 22b هم او : همو Ar 1

23a ننی (sic) Ke 11 ننی Ie Kd ننی : ننی D 1 سری : سر

24b تاجری (margin) Ka 11 تاجری (text) لاری : تاجری

25a سر : سر Ar 11 سر و Kd Ke 1 خو Ar Kb D جو : خو

26a مین : corr. from مین copyist Ka 11

27a شازی - : شازی و Kb 11

28a Ie 11 - های - هوی : های و هوی

29b - : و Ar 11

30a Ar 11 و ای : وی 30b Ar D 1 و بو : رو

31a N (FAr) 11 پاک Ar خند : چند Ie 1 مفرج : مفرج

32a Ie Kb Kc Kd Ke - : ای Ka 11 و

33a D 11 سخن : سحر

34 follows 35 D 1 34b لا اوبالی : لا اُبالیی

36b Ar Ie Ka Kd Ke (F) 11 عشرتی : عشرتی

37a (F) 11 هرکی Ie هرک : هر که

38a D 11 مرید را : مرید را Ar 1 نبشته : نوشته

41a Ie 11 (corrected by later hand) رهی : روی

42a 2nd جهان added in margin, later? Ke 11 : جهان جهان

43a D (F) 1 آینه گی : آینگی Ar Ie Kb 1 43b زن : زن

45b Ar Ie Am Ka Kb Kc 11 عیسی : عیسی

47a D 11 بی ضر و بی : بی ضر و

ای خواب برو ز همدمانم
 تا بی کس و مستحق نمانم
 چون دیگ بر آتشم نشاندی
 در دیگ چه می پزی چه دادم
 یک لحظه که من سری بخارم
 ای عشق نمی دهی امانم
 از خشم دو گوش حلم هستی
 تا نشنوی آوه و فغانم
 ۵ مارا بجهان حواله کم کن
 ای جان چو که من نه زین جهانم
 بگشای رهم که تا سهکتر
 جان را بجهان جان رسانم
 یاری فرما قلاوزی کن
 تا رخت بکوی تو کشانم
 ای آنک تو جان این نقوشی
 ترجیع کنم گراین بنوشی
 تیز آب توی و چرخ ماییم
 سرگشته چو سنگ آسیاییم
 ۱۰ تو خورشیدی و ما چو ذره
 از کوه بر آید تا بر آییم
 از بهر سکنجهین عمل ده
 ما خود همه سرکه می فزاییم
 گه خیره تو که تو کجایی
 گه خیره خود که ما کجاییم
 گه خیره نقل خود بسیران
 گه خیره آنک با خود آییم
 گه خیره بسط خویش و ایشار
 یا قبض که مهره در رهاییم
 ۱۵ گاهی من و گاه زرد خالص
 گاه از پی هر دو کیمیاییم

ترجیع دو ذوق و میل ایچی
 در دادن و در گرفتن از چی
 گه شاذ بخوردنست و تحصیل
 گه شاذ بخرج آن و تحلیل
 چون نخل گهی بکسب میوه
 گاهی به نثار آن و تنزیل
 گه حاتم وقت اندر ایثار
 گه عباس بطوف و زنبیل
 ۲۰ ما یا آنیم و این دگر فرع
 یا غیر تویم بی دو تبدیل
 ور زانک مرگب از دو ضدیم
 تذلیل نباشدی و تمجیل
 هم اصلاحست عز و ذلش
 ماننده رفع و خفض قنديل
 بی اصلاحی برای افساد
 بی افسادی برای تنحیل
 بی مرغ ضعیف پر شکسته
 خرطوم هزار پیل خسته

Ih- Ar180v Ie159r-v Ii- Ic- Am- Ka- Kb157r-v D235r Kc178r-v Kd161r
KeII,12v-13r (N*) (Y*)

2b پری : پزی D 11

4b نشنو : نشنوی Ar 11

5 precedes 3 Ar 1 5a حواله : حواله Ar 1

5b که چو : چو که Kd Ke 11

8b کزین Kc کز این (F) گرین Ie اگر این : گر این

D Kd Ke 11

9a Kc 11 و ~~و~~ چرخ : و چرخ D 1 توی : توی

13b آن که : آنک D 11

15b گاه : گاه Kd Ke 11

16 not in Kc 1 16b از چی : آرچی D 11

20a D 1 وین Ie Kb Kc و آن : و این

20b D 11 (sic) بی تو : بی دو D 1 دویم Ar دویم : تویم

21b Ie 11 تنخیل : تبجیل

22b Ie 11 خفض و رفض : رفض و خفض

23b D 11 تجلیل Kb تنخیل Ar تبجیل : تنحیل

هله در ده می بگزینده که مهمان توم
 ز پریشانئی زلف تو پریشان توم
 تلخ و شیرین لب مارا ز حرم بیرون آر
 نقد ده نقد که عباس حرمدان توم
 آنچ دازی و بدیدی که بدان زنده شدم
 مرده جرمه آن چشمه حیوان توم
 بازه هر باز دهم هر دو جهانرا چو غبار
 وانگهان جلوه شود که مه تابان توم
 ۵ وانگهان جام چو جان آرد کین هر جان زن
 گر نیم جان تو آخر نه ز جانان توم
 مرکبش دست بود زانک قدح شهبازست
 که صیادم من و سرفتنه مرفان توم
 وانگه از دست پیروز سوی ایوان دماغ
 که گزین مشعله و رونق ایوان توم
 آب رو رفت مهان را پی نان و پی آب
 مژده ای مست که من آب تو و نان توم
 بحر هر کف که گرفتست تو باری هر گیر
 خوش همی خند که من گوهر دندان توم
 ۱۰ من سه پندت دهم اول تو سپند ما باش
 که خلیلی و نسوزی چو سپندان توم
 در خانه هله بگشای که در کوی توهم
 قصص جایزه هر خوان نه هر خوان توم
 هین مترجم بگردان غزل را برگو
 گر تو شیدا نشدی قصه شیدا برگو
 زاب چون آتش تو دیگ دماغم جوشید
 سبک ای سیمبر مشعله سیمما برگو
 ز پگه جام چو دریا چو بکف بگرفتم
 صفت موج دل و گوهر گویا برگو
 ۱۵ بحر پر جوش چو لالاست بران در یتیم
 کف بزن خوش صفت لولوی لالا برگو

هر کسی دارد در سینه تمنای دگر
 زان سر چشمه کز زان تمنا برگو
 جمع کن جمله هوسهای پراکنده بمی
 زان هوس که پنهان شد ز هوسها برگو
 زافتایی که بر آید سپس مشرق جان
 که بدو محو شود ظلّ من و ما برگو
 شش جهت انس و پری محرم آن راز نیند
 سر بگردان سوی بی جا و همانجا برگو
 ۲۰ چند باشد چو تنور این شکمت پر ز خمیر
 ای خمیری دمی از خمیر مصفا برگو
 چند چون زاغ بود نول تو در هر سرگین
 خبر جان چو طوطی شکرخا برگو
 زین گذر کن بده آن جام می روحانی
 صفت شمشع جام مملّا برگو
 مست کن پیر و جوان را پس ازان مستی کن
 مست بیرون رو و از این عیش و تماشا برگو
 هله ترجیع کن اکنون که چنانیم همه
 که می از جام و سر از پای ندانیم همه
 ۲۵ جام بر دست بساقتی نگرانیم همه
 فارغ از قصه هر سوز و زیانیم همه
 آن معلّم که خرد بود بشد ما طفلان
 یکدگرا ز جنون تخته زنانیم همه
 پا پرهنه خرد از مجلس ما دوش گریخت
 چونک بیرون ز حد عقل و گمانیم همه
 میر مجلس توی و ما همه در تیر تیریم
 بند آن غمزه و آن تیر و گمانیم همه
 زهره در مجلس مه مان بمی از کار بهرد
 ورنه کثرو ز چه رو چون سرطانییم همه
 ۳۰ چشم آن طرفه بخندان ز ما عقل رهود
 تا ندانیم که اندر همانیم همه

گفت ساقی همه را جمله بتاراج دهم
 همچنان کن هله ای جان که چنانیم همه
 همچو فواص پی گوهر بی نام و نشان
 فرق آن قلزم بی نام و نشانیم همه
 وقت مشرت طرب انگیزتر از جام مییم
 در صف رزم چو شمشیر و سنانیم همه
 نزد عشاق بهاریم پر از باغ و چمن
 پیش هر منکر افسرده خزانیم همه
 ۳۵ می جهنم شعله دیگر ز زبانه دلمن
 تا ترا وهم نیاید که زبانییم همه
 ساقیا بازه بیاور که برآنییم همه
 که بجز مشق تو از خویش برانییم همه

Ih- Ar175r-v Ie162v-163v Ii- Ic- Am- Ka80r-81r Kb221v-222r D195v Kc195v
Kd265r-v KeII, 102v-103r (N*) (Y*)

- 1a که پریشان سر زلف : ز پریشانی زلف Ar D 11
2a و : - Ar D 1 2b باز آور : بیرون آر D 11
4a ز : چو Ar D 1 4b چون باز زباید : بر باز دهند هر Ar D 11
9a کم گیر : هر گیر Kd Ke 1 که Kd Ke 1
9b که Ie Kd Ke 1 10b چو : ایمان D 11 10b دندان : دندان D 11
11a توهم : توهم Ar Ka Kb 1 11b نه : - Ie نی D 1 11b توهم : توهم Ar Ka Kb 1
12a added in margin, copyist D 11
13a بگرفتیم : بگرفتیم Ka Kb 11 13a جوشید : جوشید Ar D 11
15b لولو Ar لولو و : لولوی Kc 1 15b خوش : خوش Ka D Kc 11
17b ز پس : پس Ar D 11 18a پنهان : پنهان D 11 18a پس : پس Ar D 11
19a راز : آب Ar 11 20a باشد : باشد Kc 11
21a سرگین : سرکش Kc 11 22a می : خوش D 11
23b ازین : ازین Ar 11 23b زمین : زمین Ar 11
24a : Kc has 25a instead 1 24a آی کنون : کن اکنون Ar 1
24b : Kc has 24a instead 11
25 not in Ar Ie; added left of 23-24, copyist Kb; added in centre col.,
copyist D 1 25a : Kc has 24b instead 1 25b همه : همه Kd 11
26 not in Ke 1 26a این : آن (F) 11
28a مجلس توی : مجلس توی Ar 11
29a در : در Ar 11 30b همذانییم : همذانییم Kd Ke 11
31 follows 34 Ka 1 31a جمله : جمله Kd 1 31b و : که Ar 11
32-34 not in Ar Ie Kb D 11 33a میم : میم (FD) 11
35 not in D ; in (inter alia) Ar Ie Kb ; cf. F 11
36 not in Ar Ie Kb ; cf. F 11

هله رفتیم و گرانس ز جمالت بردیم
 روی ازینجا بجهان مجبی آوردیم
 دوست یک جام پر از زهر چو آورد بهپیش
 زهر چون از کف او بوز بشادی خوردیم
 گفت خوش باش که بخشیمت صد جان دگر
 ما کسی را بگزافه ز کجا آوردیم
 گفتم ای جان چو توی از تن ما جان خواهی
 گر درین داد نپیچیم یقین نا بردیم
 ما نهالیم برویم اگر در خاکیم
 شاه با ماست چه پاکست اگر رخ زدیم
 بدرون بر فلکیم و بدن زیر زمین
 بصفت زنده شدیم ارچه بصورت مُردیم
 چونک درمان جهان طالب دردست و مقم
 ما ز درمان بهریزیم و حریف دردی
 جان چو آینه صافست برو تن گردیست
 حسن در ما ننمایند چو بنزیر گردیم
 این دو خانه ست و دو منزل بیقین ملک و پست
 خدمت او کن و شاهش که خدمت کردیم
 چون پیامد رخ تو بر فرس دل شاهیم
 چون پیامد قدحت صاف شویم ار دردی
 می دهند چو توی فخر همه مستانیم
 پرورنده چو توی زفت شویم ار خردیم
 همین مترجم بگو شرح زبان مرفان
 گر نگوی بزبان شرح کنش از ره جان
 در جهان آمد و روزی دو بما رخ بنمود
 آنچنان روز برون شد که ندانم که کی بوز
 گفتم از بهر خدا ای سره مهمان هنر
 اینچنین روز کنی معتقدان را بدروز
 گفت کس دین درین عالم یک روز سپید
 که سیاهابه نهانیش ازین چرخ کبود

از برای کشش ما و سفر کردن ما
 پیک بر پیک همی آید ازان اصل وجود
 هر قم و رنج که اندر تن و در دل آید
 می کشد گوش شمارا بوشاق موعود
 نیم ممرت به شکایت شد و نیمی در شکر
 حمد و ذم را بهل و رو بمقام محمود
 چه فضولی تو که این آمد و آن بیرون شد
 کار افزایی تو غیر ندامت نفزود
 ۲۰ پای در باغ خرد نه بطلب امن و خلاص
 سر بنه پای بکش زهر درختان مروز
 باز امروز همی ریزد اگر نفشانی
 می فتند در دهن هر که دهان را بگشود
 این بود رزق کریمی که وفادار بود
 که ز دست و دهن تو نتوانند ریزد
 قایم مات نیم تا بنگویند که مرد
 که چه کوتاه قیامت و درازست سجود
 شرح این رزق که پاکست ز ظلم و توزیع
 گوش را پهن گشا تا شنوی در ترجیع
 ۲۵ همچو گل خنده زان از سر شاخ افتانیم
 هم بدان شاه که جان بخشد جان را دانیم
 آدمی از رحم صنع دوباره زاید
 این دوم بود که از مادر دنیا زانیم
 تو هنوز ای که جنینی بهیننی مارا
 آنک زانست بهینند که کجا افتانیم
 نوحه و درد اقارب خلش آن رحم است
 او چه داند که نمردیم درین ایجادیم
 او چه داند که جهان چیست که در زندانیست
 همه دان داند مارا که درین بندگانیم
 ۳۰ یاز ما گر بکنی هم بخیالی نگری
 نه خیالیم نه صورت نه زبون باذیم

لیک مارا چو بجهی سوی شانیهها جو
 که مقیمان خوش آهاند جهان شانیم
 پیشه ورزش شادی ز حق آموخته ایم
 اندران نادره افسون چو مسیح استانیم
 مردن و زنده شدن هر دو وثاق خوش ماست
 مجمی وار نترسیم خوش و منقادیم
 رَحْمًا بِهِنَّهٗمَ آید همچون آبیم
 چو اَشِدًّا عَلٰی الْکُفْرِ بود پولانیم

- ۳۵ هر خیالی که تراشی ز یکی تا بهزار
 هم مدد باشد و می دان که برون ز امدادیم
 از پی هر طلب تو موی از شاهست
 همچو عطسه که پیش یرحمک الله است
 شربت تلخ بنوشد خرد صحت جو
 شربتی را تو چه گویی که خوش است و دارو
 عاشقان از صنم خویش دو صد جور کشند
 چون بود آن صنمی که حسن است و خوش خو
 در چنین دوغ فتادی که ندارد پایان
 منگر واپس و زهر دو جهان دست بشو
 ۴۰ این شب قدر چنانست که صبحش ندمد
 گشت عنوان برات تو رجال صدقوا
 چون ازین بحر برون رفتنت اومید نماند
 احمقی باشد ازین پس طلب خنب و سبو
 زاسمان آید این بخت نه از عالم خاک
 کار اقبال و ستاره ست نه کار بازو
 چون چنین روی بدیدی نظرت روشن شد
 پشت را باز شناسد نظر تو از رو
 هر کرا آخر کار این سبقت خواهد بود
 هم ز اول بود او شیفته و سودا خو
 ۴۵ صدفی باشد گردان بهوای گوهر
 سینه اش باز شود بیند در خود لولو

جمعہ خود را چو بہینند بہکنند ترک کلاہ
خانہ چون یافتہ شد ہمیشہ نگویند کوکو
جوزہا گرچہ لطیفند و یقین پر مغزند
ہشکن و مغز ہرون آور و ترجیع بگو
گرچہ ہی مقل ہوز مقل شد اورا ہندو
ورچہ ہی روی ہوز او ہگذشت از ہارو

Ih- Ar181r-182r Ie163v-165r Ii- Ic- Am- Ka82v-83v Kb222r-v D196r-v
Kc196r-v Kd266r Ke11,103v-104r (N*) (Y*)

1a جمالت : وصال Ar D 1 1b مجهانی : بهجهان Kb D Kd Ke 11

3a دگر : added, later hand Ke 11

4b نیچیم : نیچیم Ar Kb نیچیم D 11

5a بریم : بریم D 11

7a چون : چونك Ke 11

8a آینه : آینه Ar آینه : آینه (sic) Kc 1 جان : جان

Kd Ke 1 صافی است : صافیت (F) 11

9b و : - Kd Ke 11

10b از : از Kd 11

11b رفت : رفت Kc 11

12b دل : دل Kd Ke 11

13b که : که کی Ar D 1 وانچنان : آنچنان Ka Kb D Kc 11

15b سیاه آبه : سیاهابه (F) 11

18a و : - Ar 11

20a امان : خلاص D 11

21b هر که : هر که Ar Ie هر کی Kb Kd Ke 11

23a گرچه : که چه Ka Kc 1 23b ننگویند : ننگویند Ar 1

و : - Kb Kc 11

24a لطف D 1 (sic; remainder del.) رزق : رزق Ie

24b گشا : added, later Ke 11

26a رخم : رخم Kc 11

27a نبینی : نبینی Ar 1 ای : ای Ie

27b زاندهست : زاندهست Ie Kb D Kc 11

و درین D - در این : درین Ie 1 نه مردیم : نمردیم 28b

Ka Kd Ke (F) 11

همدان : همه دان Kc 1 29b زندانست : زندانیست 29a

Ar D همذان Kb 11

: زیون Ar Kd Ke 1 و نه صورت : نه صورت D 1 نی : نه 30b

Ka 11 یازیم : یازیم Kb 1 رهین

34a added in col., copyist Kc 1 D 1 همه همچون : همچون 34b

Kb 11 اشداء Ie اشدا Ar اشداو : اشداء

بیاض 35b written where 35a should be ; adjoining space marked

Kc 1 Kd Ke 11 - می دانك (F) و می دانك : و می دان که

Kb D 11 اللهست Ar از الله ست : الله است 36b

Ka 11 کشیند : کشند 38a

39-40 follow 44 D 1 39a باغ : دوغ Kb 1 39b و از : و Ar Ie Ka 11

41a Ie Kd Ke (F) 1 از این : ازین Kb Kd Ke (F) 1 چو : چون

Kc 11 پس : پس Kc 1 41b رفتیت : رفتنت

D 11 نی : نه 42b

43a Kd Ke 1 چنان : چنین 43b شناسد : شناسد^{سند} corr.,

copyist D 11

Ka 11 مترجیع : ترجیع 47b Kd Ke 1 - : و 47a

48 added in columns either side of 47 Ke 1

Ar 11 بازو : بازو Kb 1 گرچه : ورچه 48b

- هله خیزید که تا خویش ز خود دور کنیم
 نفسی در نظر خوش نمکان شور کنیم
- هله خیزید که تا مست و خوشی دست زنیم
 وین خیال غم و غم را همه در گور کنیم
- وهم رنجور همی دارد ره جویان را
 ما خود او را بیکس عریده رنجور کنیم
- غوره انگور شد اکنون همه انگور خوریم
 وانچ مانند همه را بازه انگور کنیم
- ۵ وحی زنبور عسل کرد جهان را شیرین
 سوره فتح رسیدست بما سور کنیم
- ره نمایان که بفن راه زنان فرج اند
 راه ایشان بزنیم و همه را عور کنیم
- جان سرمازنگان را تف خورشید دهیم
 کار سلطان جهان بخش بدستور کنیم
- کشت این شاهد مارا بفریب و بدغل
 صد چو او را پس ازین خسته و مهجور کنیم
- تا کنون شحنه بُد او دزدی او بنماییم
 میر بوندست و را چاکر و مأمور کنیم
- ۱۰ همه از چنگ ستمهاش همی زاریدند
 استخوانهای و را بریط و طنبور کنیم
- کیمیا آمد و غمها همه شادیا شد
 ما چو سایه پس ازین خدمت آن نور کنیم
- بی نوایان سپه را همه سلطان سازیم
 همه دیوان سیه را ملّک و حور کنیم
- نار را هر نفسی خلعت نوری بخشیم
 کوهها را ز تجلی همه چون طور کنیم
- خط سلطان جهانست و چنین توقیعتست
 که ازین پس سپس هر غزلی ترجیعتست
- ۱۵ خیز تا رقص در آییم همه دست زنان
 که رهینیم بمردی همه از دست زنان

باغ سلطان جهان را بگشوند صلا
همه آسیب بتانست و همه سیهستان
چه شکر باید آنجا که شود زهر شکر
چه شبان باید آنجا که شود گرگ شبان

همگی فریہی و پرورش و افزونیست
چو نهاد ابن لبون بر سر آن شیر لبان
خاص مهمانی سلطان جهانست بخور
نه ز اقطاع امیرست و نه از داد فلان

۲۰ آفتاب‌یست بهر روزن و بام افتاده
حاجتت نیست که در زیر کشی زله نهان
ز چه ترسیم که خورشید کمین لشکر اوست
که ز نورست مراورا سپر و تیغ و سنان

این همه رفت بماناد شعاع رویت
که هر آنک رخ تو دید ندارد سر جان
یک زبانه‌ست ازان آتش خود در جانم
که ازان پیچ زبانه‌ست مرا پیچ زبان
هر دو از فرقت تو در تف و پیچاپیچ اند
باورم می‌کنی هین بشنو بانگ امان

۲۵ شیرا گر نچشیدی بنگر تریتش
تیرا گر بندیدی بشنو بانگ کمان

مثل او نقش نگردد بنظر در دیده
هیچ دیده بندیدست مثال سلطان

لیک از جستن او نیست نظرا صبری
از ملک تا بسمک از پی او در دوران

هین چو خورشید و مہی از مہ و خورشید تو بہ
می‌ستان نور ز سبحان و بخلقان می‌ده

زو فراموش شدت بندگی و خدمت من
بی‌وفا نیستی آخر مکن ای جان چمن

۳۰ خود یکی روز نگفتی که مرا یاری بود
روز بستی ز من و نام من ای دوست سخن

سخنانی که بگفتیم چو شیر و چو شکر
 وان حریفی که نمودیم پی خمر و لبن
 من ز مستی تو گر زانک شکستم جامی
 نه تو بحر عسلی در کرم و خلق حسن
 رسن زلف تو گر زانک درین دام فتد
 صد دل و جان بزند دست بهر پیچ و شکن
 بی نسیم کرمت جان نگشایند دیده
 چشم یعمقوب بود منتظر پیراهن
 ۳۵ من چو یوسف اگر افتازم اندر چاهمی
 کم ازانک فکنی در تک آن چاه رسن
 نه تو خورشید بزی بنده چو استاره روز
 نه تو چون شمع بزی بنده ترا همچو لگن
 بی تو ای آب حیات من و ای باذ صبا
 کی بخندد دهن گلشن و رخسار سمن
 تا ز انفاس خدا در ندمد رُوحُ اللّٰه
 مریمان شکرستان نشوند آبستن
 نه تو آنی که اگر بر سر گوری گذری
 در زمان در قدمت چاک زند مرده کفن
 ۴۰ نه تو ساقی روانها بذه ششصد سال
 تنتن چنگ تو می آمد بی زحمت تن
 چند بیتی که خلاصه ست فرو ماند تو بگو
 کز عظیمی بنگنجید همی در گفتن
 هله من مطرب عشقم دگران مطرب زر
 دف من دفتر عشق و دف ایشان دف تر

Ih- Ar183v-184v Ie165r-166v Ii- Ic- Am- Ka83v-84r Kb222v-223r D196v-197r
Kc196v-197r Kd266r-v KeII,104r-v (H*) (Y*)

2b در گور : کور Ar 11

3b آورا : اورا Ar 11

4 follows 5 D 11

5b رسید : رسیدست Ar 11

6a اند : فرحنده : فرح Ar Kb D Kc 1 6b راه : ره Ie Ka Kd Ke 11

8a بفریب : بفرار D 1 8b آورا : اورا Ar 11

10a ستمشان : ستمهاش D 11

11b چوما : ما چو Ke 11

12b سپه را : سپه (F) 11

14a و : Kb 1 14b پس : پس Ar Kc 11

18a پرورش و فرهی : فرهی و پرورش D 1

18b بر : corr. from 1 Ke 11

19a بخور : بخور Kc 1 19b نی : نه D 1 از : ار Ar 11

20a روزن : روز (FD) 11

21a کمین : کنون D 1 21b گرز : تیغ Kb 11

23a خوش : خوز Ar 1 23b زیانست : زیانهست D 1

23b پمچ (F) : پمچ (FKb) : پمچ Kb : پمچ Ie Kc : پمچ Ar Ke : پمچ : پمچ Ke 1

Ka : پمچ Ie : پمچ Ar Kd : پمچ : پمچ D 1 : زیانست : زیانهست

Kb 11 : زبان : زبان Ke 1 : پمچ Kc : پمچ Kb : پمچ

24a می نکمی : می نکمی Ar 11 24b دو : دو Kb 1

26b بندیدست : بندیدست Ar D 11

28 not in D, which has 42 in its place 1 28b نور و ز : نور ز Ar 11

29a شدت : شدت Ar : شدت Ka 1 29b رو : رو Ar 1

29b مکن : مکن Kd Ke 11

- 30b من : added, later hand Kc 11
- 31a بگفتم : بگفتیم D 1 31b حمر : خمر D 11
- 32b نه : نی D 1 حسن : حن Ar 11
- 33-34 not in Ar Ie Kb D Kc Kd 1 33b پیچ - : پیچ و Kd Ke 11
- 35b این چاه : آن چاه D 1 ازان که : ازانک D Kd Ke 11
- 37a حیات : حیوة Kb 1 37b جمن : سمن Kb 11
- 38b نشوند : نشوز Ar 11
- 39a بر قدمت : در قدمت Ie 1 39b توانی : تو آئی Ar 1
- مردہ کفن (text) پیراهن : مردہ کفن Ar 1 خاک : چاک
- (margin) copyist Ka 11
- 40a شصد : ششصد Ar Kd D Ke 1
- 40b تن تنتن Ka 11 تن تن تن Kb Kd Ke (F)
- 41b همه : همی Ar D 1 بنگنجند : بنگنجید
- 42 not in Ar; follows 27 D 11

هرگز ندانستم که مه آید بصورت بر زمین
 آتش زند خوبی او در جمله خوبان چمن
 کی ره برد اندیشه‌ها کان شیر نر زان بهیسه‌ها
 بیرون جهنم عشاق را غرقه کند در خون چنین
 گفتم بدل بار دگر رفتی درین خون جگر
 گفتا خمش باری بیا یکبار روی او ببین
 از روی گویم یا ز خو از طره گویم یا ز مو
 از چشم مستش دم زخم یا عارض او یا جبین
 حاصل گرفتار ویم مست و خراب آن میم
 شب تا سحر یا رب زنان کَالْمُسْتَفْکِ ای مسلمین
 اندر خور روی صنم کو لوح تا نقشی کنم
 تا آتشی اندر فتد در دوزمان آب و طین
 از درد هجرانش زمین رو کرده اندر آسمان
 وان آسمان گوید که من صد چون توام اندر حنین
 آید جواب این هر دورا از جانب پنهان سرا
 کای عاشقان و کم زنان اینک سعادت در کمین
 دولت قلاوژی شده اندر ره در هم زده
 در کف گرفته مشعله از شعله عین الیقین
 زین شعلهای معتمد سر دل هر نیک و بد
 چون موی اندر شیر شد پیدا مثال یوم دین
 کی تشنه ماند آن جگر کو دل نهذ بر جوی ما
 کی بسته ماند مخزنی بر خازنی کامد امین
 ای باغ کردی صبرها در دی رسیدت ابرها
 الصَّبْرُ مِفْتَاحُ الْفَرْجِ ای صابران راستین
 شمع جهانست این قمر از آسمانست این قمر
 چون جان بود سودای او پنهان کنیمش چون چنین
 پنهان کنیمش تا ازو جان فرد و تنها می‌چشد
 ترجیع گیرد گوش او از پردها بیرون کشد
 می‌گفت با حق مصطفی چون بی‌نیازی تو ز ما
 حکمت چه بود آخر بگو در خلق چندین چیزها

حق گفت ای جان جهان گنجی بدم من بس نهان
 می خواستم پیدا شوند آن گنج احسان و عطا
 آینه کردم عیان پشتش زمین رو آسمان
 پشتش شود بهتر ز رو گر بجهد از رو و ریا
 گر شیر خاوند می شدن در خنب جوشند مدتی
 خواهند قفا که رو شود بس خوردنش باید قفا
 آبی که جفت گل بود کی آینه مقبل بود
 چون او جدا گرد ز گل آینه گردن پر صفا
 ۲۰ جانی که پَران شد ز تن گویند بدو سلطان من
 عذرا شدی از یار بد یار منی اکنون بیا
 مشهور آمد این که من از کیبایی زر شود
 این کیمیای نادره کردست مسرا کیمیا
 نی تاج خواهند نی قبا این آفتاب از داد حق
 هست او دوزخ کُل را کُلّه وز بهر هر عریان قبا
 بهر تواضع بر خری بنشست عیسی ای پذیر
 و نی سواری کی کند بر پشت خر باز صبا
 ای روح اندر جست و جو کن سر قدم چون آب جو
 ای عقل بهر این بقا شاید زدن طال بقا
 ۲۵ چندان بکن تو ذکر حق کز خود فراموش شود
 وندر دعا دوتا شوی ماننده دال دعا
 دانی که بازار امل پر حيله است و پردغل
 هش دار ای میر اجل تا در نیفتی در دغا
 خواهی که اندر جان رسی در دولت خندان رسی
 می باش خندان همچو گل گر لطف بینی گر جفا
 این ترک جوش آمد ولی ترجیع سیوم می رسد
 ای جان پاکی که ز تو جان می پذیرد هر جسد
 گر ساقیم حاضر بزی وز باز او خورد می
 در شرح چشم جاذوش ضد سحر مطلق کردم
 ۳۰ گر خاطر اشتزدلم خوش شیرگیر او شدی
 شیران نررا این زمان در زهر زین آورد می

زان ابروی چون سنبُلش زان ماه زیبا خرمنش
 زین گاو تن وا رستمی بر گرد گردون گردمی
 سرمست بیرون آیمی از مجلس سلطان خود
 فرمان ده هر شهرمی درمان ده هر دردمی
 نه دُرُومی نه کشتمی مطلق خیالی گشتمی
 نی ترمی نی خشکمی نی گرمی نی سردمی
 نی در هوای نانمی نی در بلای جانمی
 نی بر زمین چون کوهمی نی بر هوا چون گردمی
 نی سرو سرگردانمی نی سنبُل رقصانمی
 نی لاله لعلین قبا نی زعفران زردمی
 نی غنچه بسته دهان گشته ز ضعف دل نهان
 بی این جهان و آن جهان نور خدا پروردمی
 هر لحظه گوید شاه دین آری چنین و صد چنین
 پیدا شدی گر زانک من در بند برداردمی
 گر نه چو باران بر چمن من دادمی داذ زَمَن
 با جمله فردان جفتمی وز جمله جفتان فردمی
 مُلک از سلیمان نقل شد ماهی فروشی شد فنش
 بی رنج اگر راحت بزی من مورا نازردمی
 گر صیف بوذی بی ز دای خاری نخستی پای گل
 ور بی خماری می بزی انگور را نفشردمی
 گر عقده این ساحره از پای جانم وا شدی
 بر کورئ هر روزی صد رستم و صد مردمی
 جانت بمانا تا ابد ای چشم ما روشن بتو
 ای شاد و راز و مؤتلف جان دو صد چون من بتو

1h- Ar263v-264v Ie200v-202r 1i- Ic36v-37v Am25v-27r Ka38r-39r
Kb271v-272v D14v-15r Kc14v-15r Kd14v Ke11,16r (N*) (Y*)

- 3a بار : باری Ar D Kc Kd Ke 11 4a بو : خو Kb 11
5b رب : یا رب Ar 1 11 کنان : زنان D 11
9a آتشی : مشعله Kc 1 9b قلاووزی : قلاووزی : شند
10b هذا : پيدا copyist D 1 11 شند
11a بر : در D 11 13 repeated (to fill space?) Ke 11 14 vocalized Ke 11
15a مصطفی : مصطفى Kc 11 16a جان و : جان Ie D 1
16b آینه : آینه Ka 1 17a گنج و : گنج Ie 11
18a خم بجوشد : خنب جوشد Ie Ic Am Kb 1 11 شون : شون
18b بایزش خوردن : خوردنش باید Ar Ic Am Kc 1 11 پس : پس
19a آینه : آینه D 11 19b آینه : آینه Ka 1 11 added, copyist
21a کرده ست : کردست Kc 11 21b مس : corr. from من later Ie 1
24a چست : جست Ar 11 25b و اندر : وندر Ar Ka D Kc Kd Ke 11
27a خندان : جانان Ie 11
30a گیر : added later Ie 1 30b شیر : corr. from شیران later Ie 1
بان صح زین Kb 11
31a ابروی : ابرو D 1 11 سنبله ش : سنبلهش Ar Ka (margin) Kd Ke
سلسله ش D سنبله Ka (text) 11
33a خیالی : حیاتی Ke 11 34b در هوا : بر هوا Ie 11
35b زعفران : زعفرانی Ke 11 37a چین : دین Ie Ic Am Kb 11
38b جفتان : جفتان (sic) copyist D 11 41a ار : از Ar 11
42 not in Ar ; not written as band Ke 1 42a جانا : جانت Ie 1
چشم : چشم Ka 1 11 ابد : ابد
42b راز و شاز : corr. from شادوار later hand D 1
چون : added, copyist Ie 11

امروز بقونیه می‌خندد صد مه‌رو
 یعنی که ز لارنده می‌آید شفتالو
 در پیش چنین خنده جانست و جهان بنده
 صد جان و جهان نو در می‌رسد از هر سو
 کهنه بگذار و رو در بر کش یار نو
 نو بیش دهد لذت ای جان و جهان نو جو
 عالم پر ازین خوبان مارا چه شدست ای جان
 هر سوی یکی خسرو خندان لب و شیرین خو
 ۵ بر چهره هر یک بت بنوشته که لَا تَكُفُّتْ
 بر سبب زنج مرقم مَنْ يَفْشِقُ لَا يَصْحُو
 بر خیز که تا خیزیم با دوست در آمیزیم
 لا چه خبر دارد از ما و ازان لولو
 بهر گل رخسارش کنز باغ بقا روید
 چون فاخته می‌گوید هر بلبل جان کو کو
 گر این شکرست ای جان پس چه بود آن شکر
 ای جان مرا مستی وی درد مرا دارو
 باز آمد و باز آمد آن دلبر زیبا خد
 تا فتنه در اندازد زن را بهر از شو
 ۱۰۰ با خوبی یار من زن چه بود طبلک زن
 در مطبخ عشق او شو چه بود کاسه شو
 گر در نگری خوش‌خوش اندر سر انگشتش
 نی جیب نسب گیری نی چادر افلاکو
 شب خفته بندی ای جان من بوزم سرگردان
 تا روز دهل می‌زد آن شاه برین بارو
 گفتم ز فضولی من ای شاه خوش روشن
 این کار چه کار تست کو سنجرو کو قتلو
 گفتا بنگر آخر از عشق من فاخر
 هم خواجه و هم بنده افتاده میان کو
 ۱۵ بر طبل کسی دیگر بر نازد عاشق سر
 پیراهن یوسف را مخصوص شدست این بو

مستست دماغ من خواهم سخنی گفتن
 تا باشم من مجرم تا باشم یازقلو
 گیرم که بگویم من چه سوز ازین گفتن
 گوش همه عالم را بر دوزد آن جادو
 ترجیع کنم ای جان گر زانک بخندی تو
 تا از خوشی و مستی بر شیر جهنم آهو
 ای عید غلام تو ای جان شده قربانت
 تا زنده شوز قربان پیش لب خندانت
 ۲۰ چون قند و شکر آیند پیش تو که می باید
 بر قند و شکر خندد آن لعل سخن دانت
 هر کس که ذلیل آمد در مشق عزیز آمد
 جز تشنه نیاشامد از چشمه حیوانت
 ای شادی سرمستان ای رونق صد بستان
 بنگر بتهی دستان هر یک شده مهمانت
 پر کن قدحی باذنه تا دل شوز آزاده
 جان سیر خورد جاننا از مایده خوانت
 بس راز بنوشیدم بس باذنه بنوشیدم
 رازم همه پنهان کرد آن باذنه پنهانت
 ۲۵ ای رحمت بی پایان وقتست که در احسان
 موجی بزنند ناگه بحر گهر افشانت
 تا دامن هر جانی پر در و گهر گردد
 تا غوطه خورد ماهی در قلزم احسانت
 وقتست که سرمستان گیرند ره خانه
 شب گشت چه غم از شب با ماه درخشانت
 ای عید بیفکن خوان داد از رمضان بستان
 جمعیت نومان ده زان جمع پریشانت
 در پوش لباس نو خوش بر سر منبر رو
 تا سجده شکر آرد صد ماه خراسانت
 ۳۰ ای جان بذاندیشش گستاخ در آ پیشش
 من مجرم تو باشم گر گیرد در بانت

در باز شود واللّٰه دربان بزنند قهقهه
 بوسند کف پای تو چون بینند حیرانت
 خنده بر یار من پنهان نتوان کردن
 هر دم رطلسی خنده می‌ریزد در جانت
 ای جان ز شراب مر فربه شدی و لَمْتَر
 کز فربهی گردن بدریزد گریبانست
 با چهره چون اطللس زین اطللس مارا بس
 تو نیز شوی چون ما گر روی دهد آنت
 ۳۵ زینها بگذشتم من گیر این قدح روشن
 مستی کن و باقی را در ده بعزیزانت
 چون خانه روند ایشان شب مانم من تنها
 با زنگیکان شب تا روز بگویم پا
 امروز گرو بدم با آن بت شگرخا
 من خوشتر می‌خندم یا آن لب چون حلوا
 من نیم دهان دارم آخر چه قدر خندم
 او همچو درخت گل خنده‌ست ز سر تا پا
 مستم کن جانا خوش تا جان بدهد شرحش
 تا شهر بر آشوبد زین فتنه و زین غوغا
 ۴۰ شهری چه محل دارد کز عشق تو شور آرد
 دیوانه شود ماهی از عشق تو در دریا
 بر روی زمین ای جان این سایه عشق آمد
 تا چیست خدا داند از عشق برین بالا
 کو عالم جسمانی کو عالم روحانی
 کو پا و سر گِلها کو کر و فر دلها
 با مشعل جانان در پیش شمع جان
 تاریک بود انجم بی مغز بود جوزا
 چون نار نمایند آن خود نور بود آخر
 سودای کلیم اللّٰه شد جمله ید بیضا
 ۴۵ مگریز ز غم ای جان در درد بجو درمان
 کز خار بروید گل لعل و گهر از خارا

زمین جمله گذر کردم ساقی می جان در ده
 ای گوشه هر زندان با روی خوش صحرای
 ای ساقی روحانی پیش آر می جانی
 تو چشمه حیوانی ما جمله در استسقا
 لب بسته و سرگردان مارا مگذار ای جان
 ساغر هله گردان کن پر باده جان افزا
 آن باده جان افزا از دل ببرد غم را
 چون سور طرب سازد هر قصه و ماتم را
 ۵۰ چون باشد جام جان خوی و نظام جان
 کز گفتن نام جان دل می پرود از جا
 گفتم بدل از محنت باز آی یکی ساعت
 گفتا که نمی آیم کین خار به از خرما
 گر آیم در پستی من بفرم از هستی
 خورشید پرستم من خو کرده دران گرما
 ماهی که هم از اول با بحر بیارامد
 در جوی نیاساید حوض نشود ماوا
 در محنت عشق او در جست دوصد راحت
 زمین محنت خوش ترسان کی باشد جز ترسا

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb276r-277r D63r-v Kc87r-v Kd46r-v Ke11,44v
N- Y*

1b in place of 2a D 11

2a in place of 2b D 1 2b in place of 1b D 11

5a تکتب : تکتب D 11

7 added in margin D 11 9b بر : در Kb (F) 11

10b او : added, later hand Kd 11 12 follows 13 Kc 11

14 follows 15 Kc 1 15a طبل : بر طبل D 11

16a خواهم : خواهی D 1 16b added in col. Kb 11

17a added in col. Kb 1 گیرم : گویم Kb 1 17b دوزن : بندز Kb 11

18b زند : جهنم D 11

19a و ای جان Kc ای خان D وی جان : ای جان Kd Ke (F) 11

21-27 added vertically in r. margin, copyist? D 11

24a نیوشینم : پیوشینم (F) 11

25 follows 22 Ke 1 25b بحر : corr. from موج copyist? Kd 11

26b غوطه : corr. from غوطه copyist? Kd 11

27a ره : - D 11 36 vocalized Ke 11

38b خندهست : خندست D Kd (F) ; added, copyist? Ke 11

44-48 added vertically in margin D 11

49 follows 53 Kc Y; added upside-down at top of page D 1

49b غصه : غصه و added Kd 1 سور - : سور Kb D Kc 11

51a بدل : کین (F) 11 51b کین : کین Kc 1 11

52 added upside-down at top of page D 1 52a آیم : آیم (F) 11

53 precedes 52 Kb Kc Y (F) 1 53a بیمار آمد : بیمار آمد Kc 1

53b مأوی : مأوا D 11

54 added upside-down at top of page D; not indicated as band Kb Kd Ke 11

شب مست یار بوزم و در های های او
 حیران آن جمال خوش و شیوهای او
 گه دست می‌زدم که زهی وقت و روزگار
 گه مست می‌فتادم بر خاک پای او
 هفت آسمان ز عشق معلق زنان او
 فربه شده ز جام خوش جان‌فزای او
 در هوشها فتاده نهایت بیهشی
 در گوشها فتاده صریر صلائی او
 هر بره گوش شیر گرفته ز عدل او
 هر ذره گشاده دهان در ثنای او
 هر جا وفاست حاصل و هر جا که بو الونفاست
 بگذاخته ز خجلت و شرم وفای او
 چشمش ضعیف می‌شود از قرص آفتاب
 صد همچو آفتاب ضعیف از لقای او
 چندان بوز ضعیف که یک روز چشم‌را
 سرمه کشد ز لطف و کرم توتیای او
 آن نقدهای قلب که بنهاده پیش
 چون ثبوه می‌طیند پی کیمیای او
 هر سوت می‌کشند خیالات آن و این
 و الله کشنده نیست بجز اقتضای او
 هر یک چو کشتییم که بر هم همی‌زنیم
 بحر کرم وی آمد و ما آشنای او
 جانم دهی ولی نکشی ور کشی بگو
 من بارها گزارده ام خونبهای او
 فرع عنایت تو بوز کوشش مرید
 فرع دعای تست حنین و دعای او
 بر بوی آب تست ورا در سراب میل
 بر بوی نقد تست سوی قلب رای او
 چون تاج عشق بر سر تست ای مرید صدق
 سرمست می‌خرام بنیر لوای او

ترجیع هم بگویم زیرا که یار خواست
هر کثر که من بگویم گردن ز یار راست

امسال سال مشرت و دولت در استوا
ای شاذ آنکسی که بود طالعی چو ما

دف می خرید زهره و بر هم همی نهان
می ساخت چنگ را سر و پهلوی و گردن

در طبع می نهان هزاران خروش و جوش
در نای نی نهان ز انفس خود نوا

۲۰ بنیاد عشرتی که جهان آن ندیده است
خورشید را چه کار بجز گرمی و ضیا

امسال سال تست اگر زهره طالعی
زهره حنی بهست ازین مژده دست و پا

خوان ابد نهان خدا و اساس نو
من سال و ماه گفتم از غیرت خدا

ای شاه کثر نهاده از مستی آن کلاه
چندان گرو شود بخرافات ما قبا

جانها فنا شوند ز جام خدای خویش
ز اندیشه باز رسته و از چنگ و ماجرا

۲۵ گویند که چون بذیت دران غریب دراز
گویند آنچنان که بود درد بی دوا

چون ماهیان طپان شده بر ریگهای گرم
مهجور از لقای تو ای شاه کبریا

در بحر زاده ایم و بخشکی فتاده ایم
ای زاده وفاش تو چونی درین جفا

منت خدای راست که باز آمذی به بحر
چون صوفیان ببند لب از ذکر ما مضی

زیرا که ذکر وحشت هم وحشتیست نو
گفتن ز بعد صلح چنین گفته مرا

۳۰ در بزم اولیا نه شکوفه نه عریده است
در خرمن خدای نه رخصت و نه غلا

آنجا سعادتیست که آن را قیاس نیست
 هر لحظه نو بنو متراقیست اجتهبا
 ترجیع سیومست اگر حق نخواستی
 جان را بنظم کردن پروا کجاستی
 در روضه ریاحین می گرد چپ و راست
 گل دسته بستن تو ندانم پی کراست
 گل دسته در هوای عفن پایدار نیست
 آن را کشیدن این سو هم حیف و هم خطاست
 ۳۵ زنجیر بسکند بسوی اصل خود روز
 زیرا که پرورنده آن معتدل هواست
 اینجا قباش ماند یعنی عبارتی
 اما قبا یوسف دلرا چو توتیاست
 هین جهد کن تو نیز که بیرون کنی قبا
 در بحر بی قبا شدت شرط آشناست
 ای مرد یک قبا تو قبا بر قبا می پوش
 گر بحر بی تجمل و پوشش ترا عراست
 الْفَقْرُ فَحُرْ گفت رسول خدای ازین
 سَبَّاحُ فَحُلْ و شاه سباحات مصطفاست
 ۴۰ کشتی که داشت هم ز برای عوام داشت
 بهر پیازه چو پیازه شوی سخاست
 اما دغل بسیست تو کشتی شناس باش
 زیرا که کار دنیا سحرست و سیمیاست
 دنیا چو کهریاست همه که ربایند او
 گندم که مغز دارد فارغ ز کهریاست
 هر کو سفر به بحر کنی در سفینه اش
 او ساکن و رونده و همراه انبیاست
 در نان بسی پرفتنی در آب هم پرو
 از بعد سیر آب یقین مفرشت سماست
 ۴۵ زمین سان طبق طبق متعالی همی شوی
 اما علای مرتبه جز صورت علاست

این ره چنین دراز بیکدم میسرست
این روزه دور نیست چو رهبر ترا رضاست
آری دراز و کوتاه در عالم تنست
اما بر خدا نه صباحت و نی مساست
گر در جفا روز ره و گر در وفا روز
جان دوست جان تو از تو کجا روز

Ih- Ar- Ie227v-229r Ii- Ic- Am- Ka- Kb- D96v-97r Kc117r Kd65r-v Ke11,62r
N* Y-

1a و : - Ie D 11

2b در : بر D 11

8a بفضل : ز لطف Kd 1 8b چشم را : چشم Kd 1 8b

9a ننهان : بنهان Ke 11

13b چنن : حنن D 11

16a عشق : یار Ie 1 16b هم : هم Ie Kc 11

17a دولت و عشرت : عشرت و دولت D 11

25-26 not in D 1 25b دوا : درد بی دوا N 11

29a وحشتست : وحشتیست Ie 11

30a نه : نه D 1 30b نه : نه D 1 30c نه : نه D Kd Ke 11

31 not in N 1 31b مترقیست : مترقیست Ie 11

32 vocalized Ke 1 32a و گر : اگر D 11

33b بستن تو : بسته بود D 11

34b حیف : سهو Kd Ke 11

36a قیاس : قیاس D N 11

42a همه : همه D (FN) (F) 11

47b نه : نه Ie Kc 11 47c نه : نه D 1 47d نه : نه D 1

48 vocalized Ke 1 48b توس : توس (sic) copyist Kd

و added, copyist Ie 11 48c از تو : تو Ke 1 48d توس : توس Ke 1

- ای جان مرا ز غم و اندیشه خریزده
 جان را بستم در گل و گلزار کشیده
 دیده که جهان از نظرش دور افتادست
 نادیده بیاورده دگر باره بدیده
 جان را سبکی داده و بهریزده ز اشغال
 تا در رسد اندر هوس خویش جریده
 جولاهه که باشد که دهی سلطنت او را
 پا در چه اندیشه و سودا بتنیده
 آنکس که ز بافت خرد انگور فشارد
 شیرین بوش لاجرم ای دوست عقیده
 آن روز که هر باغ بسوزد ز خزانها
 باشند درختان تو از میوه خمیده
 جان را زند آن باغ صلاهای تَعَالَوْا
 جان در تن پر خون پر از بیم خنیده
 چون گنج بر آ زمین حدث ای جان و جهان گیر
 در گوش کن این پند من ای گوشه گزیده
 پیسه رسنست این شب و این روز حذر کن
 کز پیسه رسن ترسند هر مارگزیده
 این گردن ما زمین رسن پیسه ایام
 کی گردد چون گردن احرار رهیده
 از بولهب و جفتی او چونک بپریم
 بینیم ز خود حَبْلِ مَسَد را سکلیده
 بی فصل خزان گلشن ارواح شکفته
 بی کام و دهان هر فرس روح چریده
 افسار گسسته فرس و رفته بصحرا
 مرعا و قرو دیده و ازهار دمیده
 ترجیع کنم تا که سر رشته بیابند
 مستان همه از بهر چنین گنج خرابند
 باز آمد و با بید همی گویند هَی هَی
 این جنبش و این شورش و این رقص تو تا کی

می‌گویند آن بید بدان باز ز خود پرس
 ای برده مرا از سر و ای دانه مرا می
 اندر تن من یک رگ هشیار نماندست
 ای رفته می عشق تو اندر رگ و در پی
 از مردم هشیار بجو قصه و تاریخ
 کین سابقه کی آمد و آن خاتمه تا کی
 آن ترک سلام کنند و گویند گیسُن
 گویم که خمش کن که نه گئی دانم و نی بی
 ۲۰ آن معتزلی پرسند معدوم نه شیء است
 بی‌خود بر من شیء بود و باخود لا شی
 لب بر لب دلداری چو خواهی که نهی تو
 از خویش تهی باش پیامور ازان نی
 اندیشه مرا برد سحرگاه بی‌باغی
 باغی که برون نیست ز دنیا و نه در وی
 پرسینم کای باغ عجایب تو چه باغی
 گفت آنک نترسم ز زمستان و نه از دی
 نزدیکم و دورم ز تو چون ماه و چو خورشید
 وین دور نماند چو کند راه خدا طی
 ۲۵ گیرم که نهی بنظر چشمه خورشید
 نی گرمیت از شمس بُد افسردگی از فی
 هین دور شو از سردی و بفرزای ز گرمی
 تا صیف شود بهمنت و رشد شود غی
 خورشید نماید خیر بی دم و بی حرف
 بر بند لب از اُجْد و از هَوُز و حَطْی
 ترجیع سوم را چو سرآغاز نهانیم
 بس مرغ نهان را که پر و بال گشادیم
 بر چه که رسیدند رسولان بهاری
 انگیخت شکاران تو آن شاه شکاری
 ۳۰ از دشت عدم تا بوجدست بسی راه
 آموخت عدم را شه اَلَقی و سواری

در باغ زهر گور یکی مرده برآمد
بنگر بمیزان که برستند ز خواری
در زُلْزِلَتِ الْأَرْضِ خدا گفت زمین را
امروز کنم زنده هران مرده که داری
ابرش عوض آب همی روح فشانند
تو شرم نداری که بنالی ز نزاری

1h- Ar- Ie- Ii- Ic- Am123v-124v Ka- Kb- D107v Kc52r-v Kd230r-v Ke11,71v
N- (Y*)

2b بار : باره D 11

4a کی باشد: که باشد Am Kd Ke (F) 11

5a چرخ : خرز Am Kc Kd 11

6a همه : هر D 1 روزی : آن روز 11

9a وین : و این D 11

12 not in D 11

14b ندانند : بپایند D 11

15b وین : و این D 11

19b نی : نه D 11

20a شیء : شیء Kd (F) 11 شمع Ke 11
D 1 نی : نه 20b

21b باش و : باش Am Kc 11

22b نی : نه D 11

23a ای : کای D 1 23b نی : نه D 11

26b رشد : رشد Ke 11

27a خبری : خبر D 11

28a گشاذیم : گشاذیم Ke 1 28b نهانیم : نهانیم Ke 11

29b شکاران : corr. from شکار copyist D 11

31b رهیزند : پرستند D 11

33a فشانند : فشانند corr. from فشانند copyist? D 11

ای درد دهندۀ ام دوا ده
 تاریک مکن جهان ضیا ده
 درد تو دواست و دل ضریبست
 آن چشم ضریب را صفا ده
 نومید همی شود بهر غم
 نومید شوندۀ را رجا ده
 هر دینۀ که بهر تو بگریزند
 کحلش کش و نور مصطفی ده
 شکرش ده و آنگهیش نعمت
 صبرش ده و آنگهش بلا ده
 گر جان و جهان وفا ندارد
 از رحمت خویشان وفا ده
 خوی تو خوش است هم خوشی بخش
 کار تو عطاست هم عطا ده
 آن نی که دم تو خورد روزی
 بازش ز دم خوشت نوا ده
 این قفل تو کرده برین دل
 بفرست کلید و دلگشا ده
 کس طاقت خشم تو ندارد
 این خشم بهر عوض رضا ده
 غم منکر بس نکیر آمد
 زومان بهستان باشنا ده
 رحم آر برین فغان و تشنیه
 ورنی کنمش قرین ترجیع
 چون با خبری ز هر فغانی
 زین حالت آتشین امانی
 مہمان من آمدست اندوہ
 خون ریز و درشت میہمانی
 یک لقمہ کند ہزار جان را
 کی دوا دہد بنیم جانی

هر سيلی او چو ذو الفقاری
 هر نکته او یکی سنانی
 زو تلخ شده دهان دریا
 چون تلخ شد آنچنان دهانی
 دریا چه بود که از نهیبش
 پوشید کبود آسمانی
 ساییم سرشته نوازش
 پرورده نازنین جهانی
 ۲۰ خو کرده بسلسبیل و تسنیم
 با ساقی چون شکرستانی
 با جمع شکر لبان رقص
 هر لحظه عروسی و خوانی
 این عیش و طرب درین باشد
 کاشفته شود بامتحانی
 حیفست که مجلس لطیفان
 ناخوش شود از چنین گرانی
 ترجیع سوم رسید یارا
 هم بر سر عیش آر مارا
 ۲۵ در چاه فتان دل بر آرش
 بیچاره و منتظر مدارش
 ور وعده دهیش تا بفردا
 امروز بسوزد این شرارش
 بخشای برین اسیر هجران
 بر جان ضعیف بی قرارش
 هر چند که ظالمست و مجرم
 مظلوم و شکسته دل شمارش
 گشتست چو لاله فرقه خون
 گشتست چو زعفران عذارش
 ۳۰ خواهند که بهیش تو همیزد
 اینست همیشه کسب و کارش

یاری دگری کجا پسندد
آن را که خدا بدست یارش
آن را که بخوانده تو روزی
مسپار بدست روزگارش
هر چند بنزیر کوه غم ماند
اندیشه تست یار غارش
امسال چو ماه می گذازد
می آید یاد وصل یارش
۳۵ راهی بگشا درین بیابان
ماهی بنما درین غبارش
گر شرح کنم تمام پیغام
می مانم از شراب و از جام

XXVII

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb- D239v Kc182r-v Kd165r-v KeII, 16v-17r
N* (Y*)

2a و : - Kc ; ' added Ke 11

4b مصطفى : مصطفى D Kc 1 كش

6a و : ز (F) 11

12-15 arranged thus in D : 12a 13a 14a 12b / 15a 13b 14b 15b 1

12b مترجم : مترجم (F) 1 نى

15b داز : داز D N 11

16a او : added Kc 11

18b پوشيده : پوشيد D 11

21b عروسي : عروسي D 11

24a سوم : سوم (F) 11

25a فتاز : corr. from فتاز D 11

31a يار : يار Kc 1 31b كه : added, later? D 11

32 not in N 11

33a كوه : گور D Kc Kd كوو (sic) Ke 11

36a كنم : كنم ch., later hand? Kd 1 36b وز : از D 11

- ای آنک مارا از زمین بر چرخ اخضر می‌کشی
زوتر بکش زوتر بکش ای جان که خوش بر می‌کشی
امروز خوش بر خاستم با شور و با غوغاستم
امروز رو بالاترم کامروز خوشتر می‌کشی
- امروز مر هر تشنه را در حوض و جو می‌افکنی
ذالنون و ابراهیم را در آب و آذر می‌کشی
امروز خلقی سوخته در تو نظرها دوخته
تا خود کرا پیش از همه امروز در بر می‌کشی
- ۵ ای اصل اصل دلبری امروز چیزی دیگری
از دل چه خوش دل می‌بری وز سر چه خوش سر می‌کشی
ای آسمان خوش خرگهی وی خاک زیبا درگهی
ای روز گوهر می‌دهی وی شب تو عنبر می‌کشی
ای صبحدم خوش می‌دمی وی باز نیکو همدمی
وی مهر اختر می‌کشی وی ماه لشکر می‌کشی
ای گل بهستان می‌روی وی غنچه پنهان می‌روی
وی سرو از قعر زمین خوش آب کوثر می‌کشی
ای روح راح این تنی وی شرع مفتاح منی
وی عشق شنگ و ره زنی وی عقل دفتر می‌کشی
- ۱۰ ای بازه دفع غم توی بر زخمها مرهم توی
وی ساقی شیرین لقا دریا بسافر می‌کشی
ای باز پیکری هر سحر کز یار می‌آری خبر
خوش ارمغانیهای آن زلف معنبر می‌کشی
ای خاک ره در دل نهان داری هزاران گلستان
وی آب بر سر می‌دوی وز بحر گوهر می‌کشی
ای آتش لعین قبا از عشق داری شعلها
بگشاده لب چون ازدها هر چیز را در می‌کشی
ترجیع این باشد که تو مارا بهالا می‌کشی
آنجا که جان رویذ ازو جانرا بدانجا می‌کشی
- ۱۵ عیسی جانرا از ثری فوق ثریا می‌کشی
بی فوق و تحتی هر دمش تا رب اعلا می‌کشی

مانند موسی چشمها از چشم پیندا می‌کنی
 موسی دلرا هر زمان بر طور سینا می‌کشی
 این عقل بی آرام را می‌پر که نیکو می‌بری
 وین جان خون آشام را می‌کش که زیبا می‌کشی
 تو جان جان ماستی مغز همه جانهاستی
 از عین جان برخاستی مارا سوی ما می‌کشی
 ماییم چون لا سرنگون از لا تومان آری برون
 تا صدر الا کشکشان لارا بالا می‌کشی

۲۰ از تست نفس بتکذه چون مسجد اقصی شده
 وین عقل چون قنديل را بر سقف مینا می‌کشی
 شاهان سفیهانرا همه بسته بزندان می‌کشند
 تو از چه و زندانشان سوی تماشا می‌کشی
 تن را که لاغر می‌کنی پر مشک و عنبر می‌کنی
 مر پشته را پیش کش شهپر عنقا می‌کشی

زاغ تن مردار را در جیفه رغبت می‌دهی
 طوطی جان پاک را مست و شکرخا می‌کشی
 نزدیک مریم بی سبب هنگام آن درد و تعب
 از شاخ خشک بی رطب هر لحظه خرما می‌کشی

۲۵ یوسف میان خاک و خون در پستی چاهی زبون
 از راه پنهان هر دمش ای جان ببالا می‌کشی
 یونس به بحر بی امان محبوس بطن ماهی
 او را چو گوهر سوی خود از قعر دریا می‌کشی
 در پیش سرمستان دل در مجلس پنهان دل
 خوان ملایک می‌نهی نزل مسیحا می‌کشی
 ترجیع دیگر این بود کامروز چون خوان می‌کشی
 فردوس جان را از کرم در پیش مهمان می‌کشی

درد دل عشاق را خوش سوی درمان می‌کشی
 هر تشنه مشتاق را تا آب حیوان می‌کشی
 ۳۰ خود کی کشی جز شاه را یا خاطر آگاه را
 هر کس که او انسان بود او را تو این سان می‌کشی

سلطان سلطانان توی احسان بی پایان توی
در قحط این آخر زمان نک خوان احسان می کشی
پیش دو سه دلق دنی چندان تواضع می کنی
گوی کمی نه بنده خوان پیش سلطان می کشی
زنبیلشان پر می کنی پر لعل و پر در می کنی
چون بحر رحمت خس کشد زنبیل ایشان می کشی
اَللّٰهُ يَدْعُوْ اَمْدَهْ آزادی زندانیان
زندانیان غمگین شده گویی بزندان می کشی

۳۵ فرعون را احسان تو از نفس شعبان می خرد
گرچه بظاهر سوی او تهدید شعبان می کشی
فرعون را گفته کرم بر تخت ملکیت می برم
تو سر مکش تا من کشم چون تو پریشان می کشی
فرعون گفت این رابطه از تست و موسی واسطه
مانند موسی کش مرا کورا تو پنهان می کشی
گفت او اگر موسی بزدی چوب ازدهایی کی شدی
ماه از کفش کی تابدی تو سر ز رحمان می کشی
موسی ما نا خوانده سوی شعیبی رانده
چون عاشقی در مانده بر وی چه دندان می کشی
۴۰ موسی ما طافی نشد وز واسطه ننگش نبذ
ده سال چوپانیش کرد چون نام چوپان می کشی
ای شمس تبریزی ز تو این ناطقه جوشان شده
این کف بسر بر می رود چون سر بکیوان می کشی
ترجیع دیگر این بود ای جان که هر دم می کشی
افزون بود رنج دلم گر لحظه کم می کشی
ای آنک مارا می کشی پس بی محابا می کشی
تو آفتابی ما چو نم مارا به بالا می کشی
چند استخوان مرده را بار دگر جان می دهی
زندانیان غصه را اندر تماشا می کشی
۴۵ زین پیش جانها بر فلک بوزند هم جام ملک
جان هر دو دستک می زند کورا همانجا می کشی

ای مهر و ماه و روشنی آرامگاه و ایمنی
 ره زن که خوش ره می زنی می کش که زیبا می کشی
 ای آفتاب نیکوان وی بخت و اقبال جوان
 مارا بهدان جوی روان چون مشک سقا می کشی
 چون دیدم آن سفراق نو دستار و دل کردم گرو
 اندیشه را گفتم برو چون سوی سودا می کشی
 ای عقل هستم می کنی وی عشق مستم می کنی
 هر چند پستم می کنی تا ربّ اَعْلَا می کشی
 ۵۰ ای عشق می کن حکم مَر مارا ز غیر خود بهر
 ای سیل می غری بفر مارا بدریا می کشی
 ای جان بیا اقرار کن وی تن برو انکار کن
 ای لا مرا بر دار کن زهرا بهلا می کشی
 هر کس که نیک و بد کشد آنرا بسوی خود کشد
 الا تو نادر دلکشی مارا سوی ما می کشی
 ای سر تو از وی سر شذی وی پا ز وی رهبر شذی
 از کبر چون سر می نهی وز کاهلی پا می کشی
 ای سر بنه سر بر زمین گر آسمان می بایذت
 وی پای کم رو در وحل گر سوی صحرا می کشی
 ۵۵ ای چشم منگر در بشر وی گوش مشنو خیر و شر
 وی عقل مغز خر مخور سوی مسیحا می کشی
 واللّه که زیبا می کشی حقّا که نیکو می کشی
 بی دست و خنجر می کشی بیچون و بی سو می کشی

1h- Ar- 1e- 1i- 1c44r-46r Am37r-38v Ka51r-52r Kb299v-301r D20r Kc19r-v
Kd18r-v Ke1,19r-v N- (Y*)

- 1a می کشی : می کمی D 1 1b برتر : خوش بر Kd Ke 11
2b بهتر : خوشتر^{امروز} هر روز Ic Am Kb Kc 11
3b ذأ النون : ذا النون D 11 4b از : - (Fam) (FKa) 11
5a چیزی : چیزی Am Kc 11 9 follows 13 Ka 11
10-15 not in D 1 10a زخم ما : زخمها Am Kb Kc 11
11a از معانیهای : ارمنانیهای Ka 1 11b پیک : پیکی Ke 11
14, 28, 42, 56 vocalized Ke 11
16 written as band of first stanza D 11
19a از : وز Ka 1 19b از : وز Kd Ke (F) D 11
20a می کشی : نفس Ka 1 20b, 24b, 28b, 30b, 34b, 39b می کشی :
- (deliberate: lack of space on these lines) Kd 11 21b و : - Kb 11
22a پر زرد : عنبر Kd Ke 1 22b من : مر Kb 1 را : added Kb 11
23 not in Ic Am Kb Kc 1 23-30 added in margin, inferior hand D 11
25a و : - D 11 28b جانر : جان را Kc 11
29a تویی : توی Kc 11 31a درد و : درد Kb 11
34a یَدْعُوا : یَدْعُو^{دی} Ic 1 34b آزادی : آزادی^{دی} (sic) copyist D 11
36a من برم : می برم Ka D Kd Ke (F) 11 38a او : added Kb 11
39b عاشق : عاشقی D 11 41a ناطقه : ناطقان (F) 11
42 not in D 1 42b شوند : بوند Ka D Kd Ke (F) 11 43 written as band D 11
48a بدو : که رو : برو Ic Kc 1 48b بدو : که رو : برو - Ic Am 1 48b بدو : که رو : برو (F) 11
49b ای : ای و ای : وی Ka 1 51a ای : ای Kd Ke 11 51a ای : ای Kd Ke 11
53a پای : پای Kc 1 53a پای : پای Ka D Kd Ke 11
54 not in D 11 56 not in Ic Am Kb D ; added in margin, copyist Kc 1
56b و : و added Kc 11

با شیر روه شانگی آوردمان دیوانگی
 افزودمان بهگانگی با هر بت یکدانگی
 از بازه شبهای تو وز مستی لبهای تو
 وز لطف غنجهای تو آخر کجا فرزانیگی
 ای رستم دستان نر باشی مخنث تر ز غر
 با این لب همچون شکر گر مانند مردانگی
 آه از نغولیهای تو آه از ملولیهای تو
 آه از فضولیهای تو یکسان شو از صذشانگی
 ۵ با لعل همچون شگرش وز تابش سیمین برش
 صد سنگ بازا بر سرش گر در کند دردانگی
 جانرا ز تو بیچارگی بیچارگی یکبارگی
 هیرانی و آوارگی صد خانه و صد خانگی
 ای صاف همچون جام جم پیشت تمامیهاست کم
 چون چنگ گشتم من بخم اندر غم خوش بانگی
 مخدوم شمس الدین شهم هم آفتاب و هم مهم
 بر خاک او سر می نهیم هم سر بود زان متهم
 ای فتنه انگیز خسته صد جان بهم آمیخته
 ای خون ترکان ریخته با لولیان بگریخته
 ۱۰ در سایه آن لطف تو آخر گشایم قلف تو
 در سر نشسته الف تو زان طره آویخته
 از چشم بردی خوابها زین غرقه گردابها
 زان طره پرتابها مشکى بمعنبر بیخته
 ای رفته در خون رهی تو رشک خورشید و مهی
 با این همه شاهنشهی با خاکیان آمیخته
 از برق آن رخسار تو وز شعله انوار تو
 وز حلم موسی وار تو از بحر گرد انگیزخته
 ای شمع افلاک و زمین ای مفخر روح الامین
 عشقت نشسته در کمین خون هزاران ریخته
 ۱۵ جان در پی تو می دوزد و نذر جهانست می جود
 صد گنج آخر کی شود در کافذی در بیخته

مخدوم شمس الدین مرا کشتی درین یک ماجرا
 این عفو بسته شد چرا ای خسرو هر دو سرا
 ما جمله بی‌خواهان شده در خواہگہ رقصان شده
 ای ماه بی‌نقصان شده و انجم ز ما رقصان شده
 صفرا ام از سودای تو از جسم جان‌افزای تو
 از وعدہ جانہای تو جانہا پگہ رقصان شده
 زان روی همچون ماه تو شاہان چشم در راه تو
 در عین لشکرگاہ تو شاہ و سپہ رقصان شده
 ۲۰ ای مفخر روحانیان وی دیندہ ربانیان
 سرہا ز تو شادی کنان بر سر کلہ رقصان شده
 قومی شدہ رقصان دین با صد ہزاران آفرین
 قومی دگر منکر چنین اندر سفہ رقصان شدہ
 آن آفتاب نیکوان اندر حجاب این جہان
 روزی کہ ظاہر گشت آن نیک و تبہ رقصان شدہ
 تبریز و باقئ جہان با ہر کرا عقلست و جان
 از روی معنی و نہان در عشق شہ رقصان شدہ
 میدان فراخست ای پسر تو گوشہ ما گوشہ
 همچون ملخ در کشت شہ تو خوشہ ما خوشہ

Ih- Ar- Ie- Ii- Ic- Am- Ka52v-53r Kb- D- Kc- Kd- Ke- N- Y-

3a مخنثتر : مخنثتر (F) 11

4a آه : آه Ka 11

5b دودانگی : دردانگی Ka 1 کز : کنز (F) 11

6a بیچاره گی : بیچارگی Ka 1 جان را : جانرا (F) 11

12b اینهمه : این همه (F) 11

15a و اندر (as F: for scansion): وندر Ka 11

17a میخوابان : می خوابان (F) 11

18a صفرا ام : صفرا Ka (F) 1 18b تو : added, copyist Ka 1

هگه : پگه Ka (F) 11

19b رقصان شده : رقصان شده in red 19b, 20b, 23b Ka 11

20a و ای : وی Ka 11

23a هرکرا : هر کرا (F) 11

عجب سروی عجب ماهی عجب یاقوت و مرجانی
 عجب جسمی عجب عقلی عجب عشقی عجب جانی
 عجب لطف بهاری تو عجب میر شکاری تو
 دران فمزه چه داری تو بهزیر لب چه می خوانی
 عجب حلوائ قندی تو امیر بی گزندگی تو
 عجب ماه بلندگی تو که گردون را بگردانی
 عجبتر از عجایبها خبیر از جمله غایبها
 امان اندر نوایبها بتدبیر و دوا دانی

۵ ز حد بیرون بشیرینی چو مقل کل بره بینی
 ز بی خشمی و بی کینگی بخفراں خدا مانی
 زهی حسن خدایانه چراغ و شمع هر خانه
 زهی استاذ فرزانه زهی خورشید ربانی
 زهی پر بخش این لنگان زهی شادی دلتنگان
 همه شاهان چو سرهنگان فلامند و تو سلطانی
 بهر چیزی که آسیبی کنی آن چیز جان گیرد
 چنان گردد که از عشقش بخیزد صد پریشانی
 یکی نیم جهان خندان یکی نیم جهان گریان
 ازیرا شهد پیوندی ازیرا زهر هجرانی

۱۰ دهان عشق می خندد دو چشم عشق می گیرند
 که حلوا سخت شیرینست و حلوائیش پنهانی
 مروج کن دل و جانرا دل تنگ پریشانرا
 گلستان ساز زندانرا برین ارواح زندانی
 بزمین مفتاح کاوادم گشاده گر نشد مخزن
 کلیدی دیگرش سازم بترجیمش کنم روشن
 توی پای علم جانا بلشکرگاه زیبایی
 که سلطان السلاطینی و خویان جمله طفرایی

حلاوترا تو بنیادی که خوان عشق بنهادی
 که سازد این چنین حلوا جز آن استاذ حلوائی
 ۱۵ جهانرا گر بسوزانی فلکرا گر بریزانی
 جهان راضیست و می داند که صد لوش بهارایی

شکفتست این زمان گردون بریحانهای گوناگون
زمین کف در حنی دارد بدان شادی که می آیی
بیا پهلوی من بنشین که خندیم از طرب پیشین
که کان لذت و شادی گرفت انوار بخشایی

باقبال چنین گلشن ببایند نقد خندیدن
تو خندان روتری یا من که باشم من تو مولایی
توی گلشن منم بلبل تو حاصل بنده لَا یَحْصُلُ
بیا کافتاز صد غلغل بپستی و بهالایی

۲۰ توی کامل منم ناقص توی خالص منم مخلص
توی سحر و منم راقص من اسفل تو معلایی
چو تو آیی بنامیزد دوی از پیش برخیزد
تصرفها فرو ریزد بپستی و بشیدایی

تو ما باشی مها ما تو ندانم که منم یا تو
شکر هم تو شکرخا تو بخا که خوش همی خایی
وفادارست میمادت توقف نیست در دانت
مطا و بخشش شانت نه نسیه ست و نه فردایی

بترجیع سوم یارا مشرف کن دل مارا
بگردان جام صهبارا یکی کن جمله دلهارا
۲۵ سَلَامٌ عَلَیْکَ ای دهقان دران انبان چها داری
چنین تنها چه می گردی درین صحرا چه می کاری

زهی سلطان زیبا خد که هر که روی تو بیند
اگر کوه اُحُد باشد بپرزد از سبکساری

مرا گویی چه می گویی حدیث لطف و خوش خوئی
دل مهمان خود جویی سر مستان خود خاری

ایا ساقی قدوسی گهی آیی بچاسوسی
گهی رنجوررا پرسی گهی انگور افشاری

گهی دامن براندازی که با تردامنان سازی
گهی زینها بپردازی که داند در چه بازاری

۳۰ سَلَامٌ عَلَیْکَ هر ساعت بران قد و بران قامت
بران دینار چون ماهت بران یغمای هشیاری

سلامُ عليكْ مشتاقان بران سلطان بران خاقان
 سلامُ عليكْ بی‌پایان بران کرسی جباری
 چه شاهست آن چه شاهست آن که شاذی سپاهست آن
 چه ماهست آن چه ماهست آن برین ایوان زنگاری
 تو مهمانان نورا بین برو دیگی بنه زرین
 بهز گر پروری داری و گر خرگوش کهساری
 و گر نبوذ نه این و آن برو خوزرا بکن قریان
 و گر قریان نگردی تو یقین می‌دان که مرداری
 ۳۵ خمش باش و فسون کم خوان نداری لذت مستان
 چرای بی‌نمک ای جان نه همسایه نمکساری
 رسیدم در بیابانی کز رویند هستیها
 فرو بارز جز این مستی ازان اطراف مستیها

XXX

Ih- Ar- Ie243v-244v Ii- Ic- Am- Ka168r-169r Kb404v-405v D276v-277r
Kc139r-v Kd194r-v KeII,40r-v N (part)* (Y*)

1b جسمی : چشمی Ie Kb Kc 11

2a بهاری : بهار D 1 شکاری : شکار D 1 2b not in Kc 11

3a not in Kc 1 قندی : قند Ka 1 3b in place of 2b Kc 11

8a کنی : زنی Kd Ke 11 9b زهری : زهر Ie D 11

12, 24, 36 vocalized Ke 1 12b کلیدی : کلیند D 11

13b سلاطینی : السلاطینی Ie D Kc 11

14b کی : که Ie Ka Kd Ke 11

15b و : added, copyist? Ke 11

16a پریحانهای : شکفته ست : شکفتست Kb D Kc 1

(margin) D 11 پریحانها (text) پرکانهای

17b کان : corr. from و کان Ka 1 و : added, later hand Ie 11

18b کی : که Ie Kb Kd Ke 11

19a بی حاصل : لَا يَحْصُلُ D 1 تویی : توی Ie 1

19b که فتاز : کافتاز D 11

20b تصوفها : تصرفها Ke 11 21b سرو : سور D 11

23a دانت : دانت Ie کارت D 1 23b بخشش : corr. from

Kc 11 بخشش و

24a سیم : سوم Ie 11

25-36 not in N 1 25a درین : دران D 11

26a خد : خد Ke 11

28b بیمار را : رنجور را Kd Ke 11

29b کی : که Ka Kc Kd Ke 11 30a قد : added, copyist? D 11

32a چه : که (Fle) 11 35b نی : نه D 11

36b اطراف : اطراف Ie D Kd Ke 1 جز این

- اگر سوزد درون تو چو عود خام ای ساقی
 بیایی بوی عودی را که بوی او بوند باقی
 یکی ساعت بسوزانی شوی از نار نورانی
 بگیری خُلق رهائی برسم خوب اخلاقی
- چو آتش در درونت زد دو دینده حق پر دوزد
 رخت چو گل بر افروزد ز آتشهای مشتاقی
 توی چون سوخت هو باشد چو فیرش سوخت او باشد
 بهر سویی ازو باشد دو صد خورشید اشراقی
- ۵ تو زاهد می زنی طعنه که نزدیکم بحق یعنی
 بسی مگی که در معنی بوند او دور و آفاقی
 ز صاف خمر بی دردی ترا بو کو اگر خوردی
 یکی در کش اگر مردی شراب جان راواقی
- شدی ای جفت طاق او شدی از می رواق او
 همی بوسی تو ساق او چو خلخال بران ساقی
 بهستی چشم از آب و گل بدیدی حاصل حاصل
 ازان پخته شدی ای دل که اندر نار اشواقی
- برین معنی نمی افتی چو در هر سایه می خفتی
 بهست خوشتن جفتی وزان طاق ازل طاقی
- ۱۰ تو ای جان رسته از بندی مقیم آن لب قندی
 قبابی حسن بر کندی که آزاد از بغلطاقی
 پذیر عقلست اگر پوری و گر نه چغد رنجوری
 چرا تو زین پذیر دوری گه از شوخی گه از عاقی
- گاهی پر خشم و پر تابی بدعوی حاجب البابی
 گهی خوزرا همی یابی ز عجز افتاده در قاقی
 یکی شاهمی بمعنی صد که جان و دل ز من بستند
 که جز وی مرا نبود طبیب و دارو و راقی
- پیش شاه انس و جان صفای گوهر و مرجان
 تو جان چون بازی ای بی جان که اندر خوف املاقی
- ۱۵ توی آن شه که خون ریزی که شمس الدین تبریزی
 بسوق حسن بستیزی کساد جمله اسواقی

عطای سر دهم کرده قدحها دم بدم کرده
همه هستی عدم کرده دو چشم از خود بهم کرده

الا ای شاه یغمایی شدم پر شور و شیدایی
مرا یکتایی فرما دوتا گشتم ز یکتایی
دوتایم پیش هر احوال بکن این مشکل من حل
توی آخر توی اول توی دریای بینایی

زهی دریا زهی گوهر زهی سرّ و زهی سرور
زهی نور و زهی انور دران اقلیم بی جایی

۲۰ چنان نوری که من دیدم چنان سری که بشنیدم
اگر از خویش بهریدم عجب باشد چه فرمایی

که گر دیدیش افلاطون بدان عقل و بدان قانون
شدی بتر ز من مجنون شدی بی عقل و سودایی

چو مرمر بوزد ام من خود مگر کر بوزد ام من خود
چه اندر بوزد ام من خود ز بذخویی و بذرای

ولیک آن ماه رو دارد هزاران مشک بو دارد
چگونه پای او دارد یکی سودای صفرایی

دریغا جان ندانستم چو آن پر برگشاذستم
که تا این دم فتانستم ازان اقبال و بالایی

۲۵ شبی دیدم بخواب اندر که می فرمود آن مهتر
کزان میهای جان پرور تو هم با ما و بی مایی

هزاران مکر سازد او هزاران نقش بازد او
اگر با تو بسازد او تو پنداری که همتایی

نپنداری ولی مستی ازان تو بی دل و دستی
ز می بذ هرچه کردستی که با می هیچ بر نایی

چو از عقلت همی کاهند چو بیخوشت همی دارد
همه عذر تو می خواهد چو تو غرقاب میهای

بدیدم شعله تابان چه شعله نور بی پایان
بگفتم گوهری ای جان چه گوهر بلک دریایی

۳۰ می یا بحر یا گوهر گلی یا مهر یا مبر
ملی یا بازه احمر بخویی و بزبایی

توی ای شمس دین حق شه تبریزیان مطلق
فرستانت جمال حق برای عالم آرای
گروهی خویش گم کرده بساقتی امر قم کرده
شکمها همچو خم کرده قدحها سر بدم کرده

ز بازه ساغر فانی حذر کن و نه در مانی
و گرچه صد چو خاقانی بتمیغ قهر یزدانی
ز قیصرستان ظلمانی ایا ای نور ربانی
که از حضرت تو برهانی مگر مارا تو برهانی

۳۵ ایا ساقی عزم تو بدان توقیع حزم تو
نشان مارا بهزم تو که آنجا دور گردانی

نه من ماهی و تو آبی نه من شیرم تو مهتابی
نه من مسکین تو وهابی نه من اینم نه تو آنی
نه من ظلمت نه تو نوری نه من ماتم نه تو سوری
نه من ویران تو معموری نه من جسم نه تو جانی
قدحها را پیایی کن براق غصها پی کن
خرذهارا تو لاشی کن ز ساغرهای روحانی

بیارا بزم دولت را که بر مالیم سبالت را
نواز آن چنگ عشرت را بنغمتهای الحانی

۴۰ دران مجلس که خوبانند ز شادی پای کوبانند
ز بیخویشی نمی دانند که اول چیست یا ثانی

زهی سودای بیخویشی که هیچ از خویش ننسیدی
که پس گشتی تو یا پیشی که خشتک یا گریهانی
ز بیخویشی ازان سوتر همی تابذ یکی گوهر
یکی مه روی سیمین بر مر اورا فر سلطانی

دو صد مفتی دران عقلش همی غلطد دران نقلش
ز بستان یکی بقلش زهی بستان و بستانی
همی بیند یکایک را چنان همچون یقین شک را
زده از خشم آهک را بچشم گوهر کانی

۴۵ حلالش باز ناپیدن زهی دیدن و زهی دیدن
نتان از خویش بهره زن و او خویش است می دانی
کیست آن شاه شمس الدین ز تبریز نکو آیین
زهی هم شاه و هم شاهین دین تصویر انسانی

Ih- Ar- Ie- Ii- Ic- Am- Ka165v-166v Kb320r-v D- Kc138r-v Kd192v-193r
Ke11,39r-v N- (Y*)

1a درون : روان Ke 11

11a رنچوری : رنجوری Kc 1 Ka 11

14a شاه و : شاه Ke 1 14b تو جان چون بازی :

جان - جان : بی جان Kb Kc 1

توی چون باز (text) خوف : خوف (margin) Ke 11

16a عطای : عطاء Ka 11

17b یکتایی Kc 11 یکتایی Ka

23a دو : بو Kb 11 Kb Kc 1

27b هر چه : هر چه Ka 11

28b همی : همی (F) 11

31a تویی : تویی Kc 11

32-46 not in Kb (lacuna in ms.) 11

34a قیرست آن : قیرستان Ke 11

35a حزم : حزم Kb (F) 11

38b لایق : لا شی Kc 11

39b بنغمتهای : بنغمتهای Kd 11

45b است : است Kc 11

46 not written as band Ke 11

شاهنشاه مایی تو و بگلریگ مایی
 هر جا که گریزی بر ما باز بیایی
 گر شخص تو اینجاست من از راه ضمیری
 می بینم ای عشوده ما که کجایی
 آنجا که برستست درخت تو وطن ساز
 زیرا ز اصولست ترا روح فزایی
 بر پایه تخت شه شاهان بسجود آی
 تا باز رهند جان تو از ننگ گدایی
 ۵ ویرانه بچغدان بگذار و سفری کن
 باز آ بکه قاف تجلی که همایی
 اینها همه بگذشت بیا ای شه خوبان
 کاستون حیاتی تو و قندیل سرایی
 خوانی بنهاند و دری باز گشاندند
 مستانه در آ زود چه موقوف صلائی
 گر جمله جهان شمع و می و نوش بگیری
 سودای دگر دارد مخمور خدایی
 اندر قفس ار دانه و آهست فراوان
 کو طنطنه و دبدبه مرغ هوایی
 ۱۰ این هم بگذشت ای که ز تو هیچ گذر نیست
 سفاق وفا گیر که سلطان وفایی
 آن ساغر شاهانه مردانه بگردان
 تا گردن جانها خوش و جانهاز و بقایی
 نی باز دلشور و نه افشرد انگور
 از دست خدا آمد و از خنب عطایی
 ای چشم من و چشم دو عالم بتو روشن
 دانی بیکمی ساغر از مرگ رهایی
 ای مست شده و آمده که زاهد و قتم
 ای رنگ رخ و چشم خوشت دانه گویی
 ۱۵ جان شان بدانست که یکتاست درین عشق
 هر چند گرو گردن دستار و دوتایی

خندید جهان از نظر و رحمت عامش
 بس کن که بترجمع بگویم تمامش
 ای مست شده از نظرت اسم و مستی
 وی طوطی جان گشته ز لبها شکر خا
 مارا چه ازین قصه که گاو آمد و خر رفت
 هین وقت لطیفست ازان عهده باز آ
 ای شاه تو شاهی کن و آراسته کن بزم
 ای جان و ولی نعمت هر وامق و عذرا
 ۲۰ هم دایه جانهای و هم جوی می و شیر
 هم جنت فردوسی و هم سدره خضرا
 جز این بنگویم و گر نیز بگویم
 گویند خمیشان که محالست و عللا
 خواهی که بگویم بده جام صبوحی
 تا چرخ برقصد آید و صد زهره زهرا
 هر جا ترشی باشد اندر فم دنیا
 می فرزد و می پرزد از انجای دل ما
 بر خیز و بخیلانه در خانه فرو بند
 کانجا که توی خانه شود گلشن و صحرا
 ۲۵ این مه ز کجا آمد و این روی چه روست
 این نور خدایست تبارک و تعالا
 هم قادر و هم فاخر و هم اول و هم آخر
 اول غم و سودا و باخر ید بیضا
 آن دل که نلریذت و آن چشم که نگریست
 یا رب خورش ده تو ازین عیش و تماشا
 تا شید بر آرد بمرکوه بر آید
 فریاد بر آرد که تَمَنِّیْتُ تَمَنَّا
 نگذارش آن عشق که سر نیز بخارزد
 شایاش زهی سلسله جذب و تقاضا
 ۳۰ در شهر چو من گول مگر عشق ندیدست
 هر لحظه مرا گیرد این عشق ز بالا

هر داذ و گرفتى كه ز بالاست لطيفست
 گر صادق و جدست و گر عشوه و تيبا
 هر عشوه كه دربان دهنت دفع و بهانه‌ست
 گويد كه برو هيچ مرو شاه بخانه‌ست
 بر دلبر ما هيچ كسى را مفزاييد
 مانده او نيست كمى ژاژ مهاييد
 ورنك شمارا خلل و عيب نمودست
 آن آينه پاك آمد معيوب شماييد
 ۳۵ بسته‌ست مگر روزن اين خانه دنيا
 خورشيد بر آمد هله بر بام بر آييد
 روزن چو گشاده نبوذ خانه چو گورست
 تيشه جهت چيست چو روزن نگشاييد
 آگاه چو نبوت ز آغاز و ز آخر
 چون گوى بغلتيد كه خوش بى سر و پاييد
 تسليم شده در خم چوگان الهى
 گر در طرب و شاذى و گر رهن بلاييد
 در خنب جهان همچو عصيريد گرفتار
 چون نيك بجوشيد ازين خنب بر آييد
 ۴۰ اى حاجت‌هاى كه عطا خواه شذستيد
 آخر بخود آييد شما عين عطاييد
 در عشق لقاييد شب و روز و خبر نيست
 ادراك شمارا كه شما نور لقاييد
 جوى عجب و تو ز همه چيز عجبت
 آن بوالعجبانيذ كه شاهيذ و گزاييد

Ih- Ar- Ie271r-272v Ii- Ic- Am129r-130v Ka- Kb398v-399r D110v Kc55r
Kd233r-v Ke11,74r-v N- (Y*)

1b گریزی : کریزک (sic Ie 11

2 follows 3 Ke 11

3b اُصولست : وِصولست Kd Ke 11

4b رنگ : رنگ D 11 روح : جان D 11

5b بکوه : بکوه D 11

6b قندیل : قندیل D 11 حیات : حیاتی Kb 11

12b خم : خنب D 11 خم : خنب Ie D Kd Ke 11 وز : و از Ie 11 آید : آمد

17-32 not in D here ; included elsewhere in ms. as a ghazal 11

18b ازان : ازان Kd Ke 11

20b جنت و : جنت Am Kb Kc 11

23b ازان جای : ازان جای Am Kb Kc 11

25a تعالی : تعالا Kb 11 25b وین : و این Kc 11

29a نگذارش : نگذارش Kd Ke 11

31b تبا : تبا Ke 11

35a بستمت : بسته ست Kc 11

36a گوریست : گورست D Kd Ke 11

37a نبوذید : نبوذیت Ie D Ke نبوذیت : نبویت D 11 آگاه : آگاه

37b بغلطیند : بغلتیند D Kd Ke 11 نبوذید Kd 11

38a رهن و : رهن D 11 که : گر Am 11 آلهی : الهی

39a عصیرند : عصیریند Ie 11 خم : خنب D 11

39b خم : خنب D 11

40a شدستیند : حاجتہای : حاجتہایی D 11

شدہ ستیند D 11

41a روز : روز D Kd Ke 11 - روز و

- رها کن ناز تا تنها نمانی
مکن استیزه تا عذرا نمانی
مکن گرگی مرنجان همهرهان را
که تا چون گرگ در صحرا نمانی
دو چشم خوشتن در غیب در دوز
که تا آنجا روی اینجا نمانی
منه لب بر لب هر بوسه جویی
که تا زان دلبر زیبا نمانی
۵ ز دام عشوه پرّ خود نگه دار
که تا از اوج و از بالا نمانی
مشو مولای هر ناشسته رویی
که تا از عشق مولانا نمانی
مکن رخ همچو زرّ از غصّه سیم
که تا زین سیم زان سیما نمانی
چو تو ملک ابد جویی بهمت
ازین نان و ازین شریا نمانی
رها کن عریده خو کن حلیمی
که تا از بزم شاه ما نمانی
۱۰ همی کش سرمه تعظیم در چشم
پیایی تا که نا بینا نمانی
چو ذره باش پویان سوی خورشید
که تا چون خاک زیر پا نمانی
چو ستاره ببالا شب روی کن
که تا زان ماء بی همتا نمانی
مزن هر کوزه را در خنب صفوت
که تا از عُرْوَةُ الْوُثْقَى نمانی
ز بعد این غزل ترجیع باید
شراب گل مکرر خوشتر آید
۱۵ چو در عهد و وفا دلداری
چو خوانیمت چرا دلوار نسایی

چو اَلْحَمْدُت همی خوانیم پیوست
 کچون اَلْحَمْدُ دفع رنجهای
 در آ در سینها کارام جانی
 در آ در دینها که توتیایی
 فرو کن سر ز روزنهای دلها
 که چاره نیست هیچ از روشنایی
 چو عقلی بی تو دیوانه سوز مرد
 چو جانی کس نمی داند کجایی
 ۲۰ چو خمی در سر مستان در افتی
 بر آیند از حیا و پارسایی
 نباشد حسن بی تصدیع عشاق
 که نبود عیدها بی روستایی
 اگر چیزی نمی داند بمعالم
 همی داند که تو پس جانفزایی
 چه جولانها کنند جانها چو ذرات
 که تو خورشید از مشرق بر آیی
 بجانهای گشاده دار دو دست
 که حاتم را تو استاذ سخایی
 ۲۵ مکش پای از گلیم خویش افزون
 که تا داناتر آیی از کسایی
 عدورا مار و مارا یار می باش
 که موسی صفارا تو عصایی
 تمسک کن باسباب سماوات
 که در تنویر قنديل سمایی
 بترجیع سوم مرصاد بستیم
 که بر بوی رجوع یار مستیم
 ایا خوبی که در جانها مقیم
 بوقت بی کسی جان را ندیم
 ۳۰ ز تو باغ حقایق بر شکفتست
 نباتش را هم آبی هم نسیم

چو خویان فانی و معزول گردند
 تو در خوی و زیبایی مقیمی
 بوقت قحط بفرستی تو خوانی
 خُذُوا رِزْقًا كَرِيمًا مِنْ كَرِيمٍ
 سهیلی دیگری در چرخ معنی
 یَزْکِی کُلَّ رُوحٍ کَالْأَدِيمِ
 در آری نیمشب روشن شرابی
 بگردانی که إِشْرَبُ یَا حَلِیمِ

۳۵ زهی ساقی زهی جام و زهی می
 نَعِیمٌ فِی نَعِیمٍ فِی نَعِیمٍ

هزاران صورت زیبا و دلبر
 یُولِّدُهُمْ شَرَابُكَ مِنْ عَقِیمٍ
 حیات آن شراب و صفوت او
 شِفَاءٌ فِی شِفَاءٍ لِّلْتَّقِیمِ
 تَصَاعَدُ سُکْرُهُ فِی أَمْرِ رَاسٍ
 أَزَالَ أَلْلُومُ فِی طَبَعِ أَلْلُثِّیمِ

شوز صحرای بی پایان اخضر
 فَوَادٌ ضِیقُهُ کَقَلْبِ مِیمِ

۴۰ فَطَوَّيْ لِّلنَّدَامِی وَ أَلْتَّکَارِی
 إِذَا مَا هُمْ حَسَوْهَا حَسَوْ هِیمِ

ز یُسْقَوْنَ رَحِیقاً نوش می کن
 وَ خَلَّ ذَا أَلْتَّحَدَّثُ یَا کَلِیمِ
 کسی که آفتاب آمد غلامش
 همی آید بمشتاقان سلامش

XXXIII

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb383r-v D135r Kc134r-v Kd221v Ke11,64r
N (part)* (Y*)

3a N 11 بر دوز : در دوز Kb Kc 1 بر غیب : در فیب

7b 11 (F) ز آن N و آن Kd Ke وزان : زان

10a Kb 11 کن : کش

13b D 11 عروت : عروة

15-42 not in N 1 15 follows 16 Ke 1 15a - D Kc 11 و

16a Kb D Kc 1 که چون : کچون Kb 1 16b الحمد : أَلْحَمْدُ

Kc 11 copyist رجهای corr. from : رنجهای

22-23 follow 25 Ke 1 22a D 1 داند : دانم Ke 1 22b داند : دانم

26a D 11 عدا : عدو

27a Kc 11 سموات : سماوات

28a D 11 سیوم : سوم

30a Kb D Kc 11 شکفته ست : شکفتست

37a D (F) 11 حباب : حیات

38b Kb Kc 11 التّییم : أَلْتَّییم

39a Kd Ke 11 بی پایان و : بی پایان

40a Kd Ke (F) 1 40b هم - Kb - D 11 هم : ما هم

41a Kc 11 میکن : می کن Kc 1 و : ز

جهان اندر گشاده شد جهانی
 که صف او نیاید در زبانی
 حیاتش را نباشد خوف مرگی
 بهارش را نگرداند خزانی

در و دیوار او افسانه گویان
 کلوخ و سنگ او اشعار خوانی
 چو چغد آنجا روز طاووس گردد
 چو گرگ آنجا روز گردن شبانی
 ۵ برفتن چون بود تبدیل حالی
 نه نقلی از مکانی تا مکانی

بخارستان پا بر جای بنگر
 ز نقل حال گردد گلستانی
 بهین آن صخره پا بر جای مانده
 چه سیران کرد تا شد لعل کانی

میشوی از آب معنی دست صورت
 که طبّاخان بگستردند خوانی
 ملایک بهین بزیایند ز دیوان
 نزیاند این چنینی آن چنانی

۱۰ بسی دیدم درختی رسته از خاک
 که دید از خاک رسته آسمانی
 چو يُخْرِجُ حَيٍّ مِنْ مَيِّتٍ عیان شد
 جماد مرده شد صاحب عیانی

ز قطره آب دیدم که بزیاند
 قبادی رستمی یا پهلوانی
 ندیدم من که از باز خیالی
 برون آید بهشتی یا جنانی

ز ترجمع این غزل را ترجمان کن
 بنوعی دیگرش شرح و بیان کن

۱۵ ایَا دَرّی که صد رو می‌نمایی
 هزاران در ز هر سو می‌گشایی
 ولیک از عزّت و اشراف و غیرت
 خفا اندر خفا اندر خفایی

XXXIV

Ih- Ar- Ie- Ii- Ic- Am- Ka Kb367r D134[a]v-135r Kc164r Kd221r
Ke11,63v N- (Y*)

6a پای: corr. from پای D 11

8a معنی: صورت Ke 1 صورت: معنی Ke 11

9b نیازند: نیازند D 11

10b که: کی Kd Ke (F) 11

11 not in D 11

13a باز: آب D 1 13b بهشتی یا جنانی:

بهشت جاودانی Kc 11

15b در: دُر Kc (F) دُر Ke 11

16a اشراق: اشراق D اشراق Kd Ke 1

16b جفا: جفا Kb D 1 خفایی: خفایی Kb D 1

copyist's note in margin: تمام Kd Ke 11

زهی دریا زهی بحر حیاتی
 زهی حسن و جمال و فرّ ذاتی
 ز تو جانم براتی خواست از رنج
 یکی شممی فرستادش براتی
 ز تندئ عشق او آهن چو مومست
 زهی عشق حرون تند عاتی
 ولیکن سرّ عشقش شگرستان
 و نخلستان و جویهای فراتی
 ۵ شکر لب مه‌رخان جام بر کف
 تو می‌گو هر کرا خواهی که هاتی
 ز هر لعل لبی پوست رسیده
 تو درویشی و آن لعلش زکاتی
 دران شطرنج اگر بردی تو شاهی
 ولی کو بخت پنهان چونک ماتی
 خداوند شمس دین دریای جان‌بخش
 تو شورستان درین دولت مواتی
 زهی شاهی لطیفی بی‌نظیری
 که مجموعست ازو جان شتاتی
 ۱۰ اگر تبریز دارد حبه زو
 چه نقصان گر شود ز گنج‌ها تی
 هزاران زاهد زهد صلاحی
 ز تو خورش مباح و او مباحتی
 زهی کعبه که تو جان‌بخش حاجی
 زهی اقبال هر محتاج راجی
 هران سر کو فرو نایز بکیوان
 ز روی فخر بر فرقش تو تاجی
 نهاده سر بتسلیم و بطاعت
 پیشش از دل و جان هر لجاجی
 ۱۵ زهی نور جهان جان که نورت
 نه از خورشید و ماهست و سراجی

همه جانها باقطاع مثال
 که بعضی مشری و بعضی خراجی
 خذاوند شمس دینا این مدیحت
 بجای جاه و فرت هست هاجی
 ایا تبریز بستان باج جانها
 که فرمانده توی بر جان و هاجی
 مزاج دل اگر چون برف گردز
 ز آتشیهای تو گردز نتاجی
 ۲۰ هران جان و دلی کان زنده باشد
 ز مهر توتشان دایم تناجی
 دران بازار کز تو هست بویی
 زهی مریوسفان را بیرواجی
 بچرخ چارمت عیسیست داعی
 بپیش دولتش چاوش ساعی
 ز شاه ماست ملک بامرادی
 که او ختمست احسان را و بادی
 گر احسان را زبان باشد بگردز
 بمدح و شکر او سیصد عبادی
 ۲۵ بدان سوی جهان گر گوش داری
 چه چاوشان جانندش منادی
 دهان آفرینش باز مانده
 ازان روزی که دیدستش ز شادی
 همی گویند بمعالم او بسوگند
 که تا زادی چنین روزی نزادی
 یکی چندی نهان شو تا نگردز
 همه بازار مهروبان کسادی
 بدینم عشق خونی را فتاده
 بخاک و خون بگفتم چون فتادی
 ۳۰ که تو خونریز جمله عاشقانی
 تو نیزک دل چنین بر باز دانی

بگفتا دینده ام چیزی که صد ماه
ازو سوزند در نار و دادی
خداوند شمس دین آخر چه نوری
فرشته یا پری یا تشنژادی
بستبریز آ دلا از بهر عشقش
چو بنده عیبناک اندر مزادی

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb391r-v D- Kc158v Kd215r-v KeII,58v N- Y-

4a حیوان : شگړستان Kb Kc 1 4b و : ز Kb Ke (F) 11

5a و جام : جام Kc 11

10a زر : زو Kb 11

11a زاهد : زاهد Kb Kc 11

17a دنیا : دینا Kc Ke 11

18a توی : توی Kb Kc 1 18b توی : توی Kc 11

20b همرازی (text) تناجی : تناجی Kb Kd

(margin, later hand: a gloss?) Ke 11

22 partially vocalized Ke 1

22b چاوش و : چاوش و Kb Kc Kd 11

23a نا مرادی : با مرادی Kc 11

24a زیان : زیان Kc 11

25b چاوشان : چاوشان Kb 11

27b رویی Kb رویی : روزی Kc 11

28a نگیرز : نگردز Kc 11

32b آتش نژادی : یا تش نژادی Kb Kc 11

33 not set out as band Kd Ke 1

33a بهر : بهر (F) 11

فتاد این دل بهمشق پادشاهی
 دو عالم را ز لطف او پناهی
 اگر لطفش نماید رخ بهآتش
 ز آتشها برون روید گیاهی

چو بردا برد حسنش دین جانم
 برفت آن های هیم ماند آهی
 اگر حسنش بتابد بر سر خاک
 ز هر خاکی بر آید قرص ماهی
 ۵ قیامت‌های آن چشم سیاهش
 بپوشانید جانم را سیاهی

ز تلخ هجر او شگر چو زهری
 ز خون خونین شده هر خاک راهی
 زمین تا آسمان آتش گرفتی
 اگر نی مژده دازی گاه گاهی

دو صد یوسف نماید از خیالش
 که هر یک را ذقن بر طرفه چاهی
 بهر چاهی ازان چهرها در افتم
 چو یوسف زان چه افتم من بهچاهی

۱۰ ایا مخدوم شمس الدین تبریز
 ازین جانهای پر آتش مهرهیز
 چو چنگ عشق او هر ساخت سازی
 بگوش جان عاشق گفت رازی

بزد در بیشه جان عشقش آتش
 بسوزانید هر جا بد مجازی
 نمازی گردن آن جانی که دارد
 بپیش قبله حسنش نمازی

ز فر جان عشق انگیز شاهی
 نهذ بر اطلس بختش طرازی
 ۱۵ هر آن زاغی که چید از خرمن او
 یکی دانه دمی وا گشت بازی

ذرایرهای روحی می‌سرایند
 ز عشق روی او پرده حجازی
 چه می‌ترسی ز مردن رو تو بهستان
 ز عشقش عمر بی مرگی درازی
 چه عمری عمر شیرینی لطیفی
 لطیفی مست عشقی پاک بازی
 ولیکن ناز او را زبند ای جان
 مکن زنهار با نازش تو نازی
 ۲۰ خداوند شمس دین زان جام پیشین
 بریزا در دهان جان پیشین

XXXVI

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb407r D- Kc164v-165r Kd222r KeII,64v N- Y-

3b های و هویم : های هویم Kd Ke (F) 11

8b طرف : طرفه Kb Kc (FD) (poem not in D) 11

9b زان چه : آن چه (F) زانچ Kd Ke 11

12b بُد : بُد Kd 11

17a چو : چه Kd Ke 11

ای بانگ و صلاى آن جهانی
ای آمده تا مرا بخوانی

ما منتظر دم تو بودیم
شاذ آ که رسول لا مکانی

هین قصه آن بهار بر گو
چون طوطی آن شکرستانی

افسرده شدیم و زرد گشتیم
از زمزمه دم خزانى

۵ مارا برهان ز مکر این پیر
مارا برسان بدان جوانی

زهر آمد آن شکر که او داد
سردی و فسرده‌گی نشانی

پازهر بیار و چاره کن
کز دست شدیم ما تو دانی

زین زهر گیاهمان برون بر
هم موسی عهد و هم شبانی

پیش تو امانت شعیبیم
مارا بچران بمهرانی

۱۰ تا ساحل بحر و روضه مارا
در پیش کنی و خوش برانی

تا فربه و با نشاط گردیم
از سنبه و سوسن معانی

پنهان گشتند این رسولان
از ننگ و تکبر ملولان

ای چشم و چراغ هر دو دیده
مارا بقروی جان کشیده

مارا ز قرو میار بیرون
ناخورده تمام و ناچریده

۱۵ لاغر چو هلال ماند طفلی
سه ماهه ز شیر وا بریده

بگذار بـلطف طفل جان را
 اندر بر دایه در خنیزده
 چون ناله ما بگوشت آمد
 آن را مشمار ناشنیزده
 در لب سر شاخ سخت گیرز
 هر سب که هست نا رسیزده
 از بیم که تا نیفتد از شاخ
 ماند بی ذوق و پژمریزده
 ۲۰ جان نیست ازان جماد کمتر
 با دایه عقل بر گنیزده
 سه بوسه ز تو وظیفه دارم
 ای بر رخ من سحر گنیزده
 تا صلح کنیم بر دو امروز
 زیرا که ملولی و رمیزده
 خامش که کریم دلبرست او
 اخلاق و خصال او حمیزده
 هین خواب مرو که دزد و لولی
 دزدند کلاهت از فضولی
 ۲۵ این نفس تو شد گنه‌فزایی
 کرمی بند و گشت ازدهایی
 شب مرداری حرام خواری
 روز اُخوب و دزد و ژاژخایی
 رو داد بخواه از امیری
 صاحب عِلَمی صواب رای
 نبود بلد از خلیفه خالی
 مخلوق کِهست بی خدایی
 رنجور بود جهان بتشویش
 بی عدل و سیاست و لوایی
 ۳۰ بیماری و علت جهان را
 شمشیر بود پسین دوايي

هنگام جهاد اکبر آمد
خیز ای صوفی بکن فزایی
از جوع بهر گلوی شهوت
شوریده مشو بهشورایی
تن باشد و جان سخای درویش
اینست اصول هر سخایی
بگذار بهآتشش که آتش
مر خامان راست کیمیایی
۳۵ خاموش که نار نور گردد
ساقی شوز آتش و سقایی
صد خدمت و صد سلام از ما
بر عقل کل خموش گویا

XXXVII

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb323r-v D243r-v Kc185v Kd171r Ke11,20r
N* (Y*)

1a آنجهانی : آن جهانی Kd Ke (F) 11

11a سوسن و : corr. from سوسن Ke 1 11b خوش : بها

12b - N ; added Kc 11

24b دزدند : دزدید D (F) 1 ای : از N 11

26b اخوب : اخوٹ (as F suggests) Kb Kc Kd Ke اخوب D 1

N 11 سست : دزد

27b خلیفه : صواب Kc 11

35b شوز و : شوز Ke 11

36a رحمت : خدمت D 11

هر روز بگه ز در در آیی
 بر دست شراب آشنایی
 بر ما خوانی سلام سوزان
 یا رب چه لطیف و خوش بلایی
 مارا ببری ز سر بهمشوه
 دیوانه کنی و های های
 مارا چه عدم چه هست چون تو
 در نیست وجود منمایی
 ۵ دی کرده هزار گونه توبه
 بگرفته طریق پارسایی
 چون بیند توبه روی خوبت
 داند که عدوی توبهایی
 بگریزد توبه و دل او را
 فریاد کنان بیا کجایی
 گویند که رسید مرگ توبه
 از توبه دگر مجو کیایی
 توبه اگر ازدهای نر بود
 ای عشق زمرّد خدایی
 ۱۰ ترجیع نهم بگوش قوال
 تو گوش رباب را همی مال
 ای بسته ز توبه بیست ترکش
 بستان قدحی رقیق و درکش
 زیرا که قضای بی امانست
 آن زلف معنهر مشوش
 ای شاهد وقت وقت شهرخ
 سوزت نکنند رخ مکرّمش
 بینی کردن چه سوز دارد
 با آن که دهان زنی چو گُرش
 ۱۵ سجده کن و سر مکش چو ابلیس
 پیش رخ این نگار مهوش

از شش جهتست یار بیرون
 پرنور شده ز رُوش هر شش
 دلداری امروز سخت مستست
 پرفتنه و غصه و مخمَش
 جان دارد صدهزار حیرت
 از حسن منقش منقش
 از عشق زمین پر از شقایق
 در عشق فلک چنین منقش
 ۲۰ خاموش و شراب عشق کم نوش
 ایمن شو از ارتعاش و مرعش
 چون لعل لبست نمود تلقین
 بر دل ننهیم بنند لعلین
 تا ساقی ما توی بیاری
 کفرست و حرام هوشیاری
 ای عقل اگرچه بس عزیز
 در مست نظر مکن بخواری
 گر آن داری نکو نظر کن
 کان کو دارد تو آن نداری
 ۲۵ گر پای ترا بتی بگیرد
 یکدم نهلند که سر بخاری
 دیوانه شوی که تو ز سودا
 در ریگ سیاه تخم کاری
 در مرگ حیات دیند عارف
 چون رست ز دیندهای ناری
 نور آمد و نار را فرو کشت
 دی را بکشند دم بهاری
 در چشم تو شب اگرچه تیره‌ست
 در دینده او کنند بهاری
 ۳۰ می‌گویند عشق با دو چشمش
 مستی و خوشی و پر خماری
 بس کردم تا که عشق بی من
 تنها بکنند سخن گزاری
 امروز دلست آرزومند
 چون طره اوست بند بر بند

XXXVIII

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb435v-436r D244v-245r Kc187r Kd169v-170r
KeII,21v-22r N- (Y*)

2a خواند : خوانی Kd 11

3a ره : سر D 11

6b عدوی : عدوّ Kb 11

8b مجو دگر : دگر مجو Kd Ke 11

9 added in margin, copyist? Kd 11

10a بگو : نهی Ke 11

12b ای : آن D 11

14a بیتى : بینى Kc 1 14b انك : آن كه Kb 1 گُرش :
كُرش Kd Ke 11

18-19 follow 20 Kd 1 18a حیرت : صورت D 11

19 not in D 1 19b در : وز Kb Kc 11

20a - : و D 11

21b دل بنهیم : دل نهیم Kb Kc دل بنهیم Kd Ke 11

22a تویى : توی Kc 11

29a توست : تو شب D 11

32 added vertically in margin D 11

32b بر بند در : بند بر Kd ; wording illegible Ke 11

- مستیان در عریده رفتند و رفتم گوشه
 با دو یار رازدان و هم‌ره و هم‌توشه
 اندران گوشه بدیدم آفتابی کز تفس
 جان و دل چون قازغان شد جوش اندر جوشه
 پست و بالای نهان من هوای او گرفت
 چون ملخ در کشت افتد بر سر هر خوشه
 من خود از فتنه و بلا بگریختم در گوشها
 خود من از دیگ بلا بر داشته سرپوشه
 عشق شمس الدین خذاوندم یکی غوغاییست
 گرچه ز اول ساکنک آمد چنان خاموشه
 وصل همچون جبرئیل و هجر چون خناس شد
 وحی جبریل امین سوزیده وسواس شد
 کی توان کردن نصیحت عاشق او را
 کی توان پوشیدن این عشق پدین فاش را
 جام مستوری که جام عشق او اندر کشید
 در قلاشی می‌بسوزد عالم قلاش را
 هر که بیند روی او او گشت التون‌تاش او
 لیک شاهان را نباشد چه بود التون‌تاش را
 این چه خورشیدیست آخر کز برای عشق او
 می‌بسوزد همچو هیزم جان و دل خفاش را
 نزد آن خورشید شمس الدین تبریزی بریزد
 از دلمن زاری و افغان و این غوغاش را
 عشق شمس الدین چو خمر و جان من چون کاس شد
 از خذاوندیش چون آن نور جان ایناس شد
 مرغ جان از حمله باز فراق کاه کرد
 بر نوازش‌گاه تو یعنی دلمن داغ کرد
 یک شراب تلخ داد از جام خود هجران بدل
 جمله شادی تا بشیر ماذر استفرغ کرد
 کو زمانی که صالت بر گذشت از روی لطف
 سوی خارستان جانم جملگی را باغ کرد

نور شمس الدّین خداوند مدام را هست کرد
چه عجب گر شوره را او به باغ و راغ کرد
در قفس بودم که جانم قصد رفتن کرده بود
زنده کردش آن خیالت کو به خوابش لاغ کرد
جان من چون در کشید آن جام خاص خاص را
در زمان در هم زند هم زهد و هم اخلاص را

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb- D- Kc- Kd- KeII, 156v-157r N- Y*

3a هوآی : هوآی Ke 11

6a خنّاس : خنّاش Ke 1 6b سوزنده : سوزنده (F) (Y) 11

7b پدیند : عیش : عشق Ke 1 تو آن : توان :

پدیند (F) (Y) 11 و

8a چشیند : کشیند Ke 11

10a الر (sic) آخر : آخر Ke 11

11a دل من : دل من (F) 1 11b پرید : پرید (F) 11

13a دلمن : حمله و باز : حمله (following F) Ke Y 1

دل من (F) 11

17b بخوابس : بخوابش Ke (FKe) (Y) 1 این : آن

بخوانش (F) 11

هله نوش کن شرابی شذه آتشی بتیزی
 سوی من بیا و بستان بدو دست تا نریزی
 قدح و می گنیزده ز کف خدا رسیده
 چو خوری چنان بیفتی که بحشر برنخیزی
 و اگر کشی تو گردن ز می و شراب خوردن
 دهمت بمقهر خوردن تو ز من کجا گیزی
 برهوز جام مهرش چو تو صد هزار سرکش
 بستان قدح نظرکن که تو با که میستی
 ۵ شه خوش عذارا بین که گرفت بازه بخشی
 سر زلف یار را بین که گرفت مشک بیزی
 چو ز خود برفت ساقی بدهد قدح گزافی
 چو ز خود برفت مطرب بزند ره حجازی
 ز می خدای یابی تف و آتش جوانی
 هنر و وفا نیابی ز حرارت فریزی
 بستان قدح نظرکن بصفای گوهر او
 نه ز شیر است این می بخدا و نی موی
 بدرون صبر آمد فرج و ره گشایش
 بدرون خواری آمد شرف و کش و عزیزی
 ۱۰ بهلم سخن فزایی بهلم حدیث خایی
 تو بگو که خوش ادایی عجبی فریب چیزی
 ترجیع کن بسازش چو عروس نو جهازی
 که عروس می بنالد بر تو ز بی جهازی
 عدم و وجود را حق بمطا همی نواز
 پذیرت اگر ندارد ملکیت جهاز ساز
 هله ای فریب نادر تو دهن دیار چونی
 هله ای ندیم دولت تو دهن خمار چونی
 ز فراق شهرپاری تو چگونه می گذاری
 هله ای گل سعادت بمیان خار چونی
 ۱۵ بتو آفتاب گویند که در آتشم بی تو
 بتو باغ و راغ گویند که تو ای بهار چونی

چو توی حیات جانها ز چه بند صورتستی
 چو توی قرار دلها هله بی قرار چونی
 توی جان هر مروسی توی سور هر دو عالم
 خردم بماند خیره که تو سوگوار چونی
 نه تو یوسفی بمالم بشنو یکی سؤالم
 که میان چاه و زندان تو باختیار چونی
 هله آسمان عزت تو چرا کبودپوشی
 هله آفتاب رفعت تو درین دوار چونی
 ۲۰ پذیرت ز جنت آمد ز بلای گندمی دو
 چو هوای جنتست تو هر سه خوار چونی
 بمیان کاسه لیسان تو چو دیگ چند جوشی
 بمیان این حریفان تو درین قمار چونی
 تو بسی سخن بگفتی خلل سخن نهفتی
 محک خدای دیدی تو در اضطرار چونی
 ز چه رو خموش کردی تو اگر ز اهل دردی
 بنظر چو ره نوردی تو در انتظار چونی
 رخت از ضمیر و فکر بیقین اثر بیاہد
 چو درون کوزه چیزی بود از برون تلاہد
 ۲۵ بجناب غیب یاری بسفر دیند باری
 ز فح زمانه مرغی سره بر پریند باری
 هله ای نکونہاذا که روانت شاز باذا
 که مظاهر آن شکوفه ز چمن بریند باری
 هله چشم پر نم تو ز خدای باز روشن
 که ز چشم ما سرشک غم تو چکیند باری
 چرخ آہوی ضمیرت ز ریاض قدس بالا
 کہ ز گرگ مرگ صیدت بشند و رمیند باری
 سوی آسمان غیبی تو چگونہ و چونی
 کہ بر آسمان ز یاران اسفا رسیند باری
 ۳۰ برہانش ای سعادت ز فراق و رنج وحشت
 کہ ز دام تنگ صورت بشند و رھیند باری

ز جهان برفت باید چه جوانی و چه پیری
 خوش و عاشق و مکرّم سبک و شهید باری
 بصلای تو دهیم ز دیار خون بریدم
 بو شاق تو رسیدم بده آن کلید باری
 اگر آفتاب عمرم بمنگاری فرو شد
 بجز آن سحر بفضلت سحری دمید باری
 و گر این ستاره ناگه بفسرد از نحوست
 من از آفتاب غیبی شده ام سعید باری
 ۳۵ و اگر سزای دنیا نبدم به عمر کوتاه
 کرم و کرامت را دلمن سزید باری
 هله ساقی از فراق شب و روز در خمارم
 تو بیا که من ز مستی سر جام خون ندارم

Ih- Ar- Ie- Ii- Ic- Am174r-175r Ka183v-184v Kb442v-443r D254v Kc74r-v
Kd254r-v Ke11,93r N* (Y*)

4a هزار : added, later hand Ke 1 4b با کی : با که Kd Ke (F) 11

7b و : - D 11

8b نه : نی D 11

9b عزیز : و عزیز Ke N 11

11b بی چیزی : بی چیزی Kd Ke N 1
Kd Ke (F) 11

12b جهاز : جهاز Kd Ke 11

15a آتشم : آتشم D 11

16a توی : توی D Kc 1 16b تویی : تویی D Kc 1 ای : بی D N 11

17a توی : توی Kc 1 17b سوکوار : سوکوار D (F) 11

18a تو : توی N 11

20b تو : added Kb 1 چونی : - (lack of space?) Kd 11

22b خدای : خدای Kc 11

24a added vertically in r. margin D 1 و : - Kd Ke 1 بیابند :

24b از : ان D 11

26b not in D (omitted purely for symmetry?) 11

27a نمی : نمی D 11

29a چونی : چونی Kc 1 29b اسقا : اسقا Kc 11

31a چو رفت : چو رفت Ka (FKa) 11

35a و گر از سزای : و اگر سزای Kd Ke 1

Kc 11 نبدی : نبدی

36b جام : جام Ka 11

- تو برو که من از اینجا بنمی روم بجایی
که روز ز پیش یاری قمری قمرلقایی
- تو برو که دست و پای بزی بجهد و کسبی
که مرا ز دست عشقش بنماید دست و پای
که بمقل خود شناسی تو بهای هر متاعی
که مرا نماید عقلی ز مهی گران بهایی
بر خلق عشق و سودا گنهی کبیره آمد
که برو ملامت آمد ز خلائق و جفایی
- ۵ ز برای چون تو ماهی سزد این چنین گناهی
که صواب کار باشد خرد از چنین خطایی
نه باختیار باشد غم عشق خوب رویان
که روز باختیاری سوی درد بی دویی
چو بدید چشم عالم فر نور صورت تو
گروند که هست حقرا جز ازین سرا سرائی
هله بگذر ای برادر ز حجاب چرخ اخضر
چو تو فارغی ز گندم چه کنی در آسیایی
ز بلای گندم آمد پذیر بزرگت اینجا
بهوای نفس افتد دل و عقل را جلایی
- ۱۰ که همیشه درد باشد بنشسته در بن خم
بسر خم آید آنکه که بپايد او صفایی
بجناب بحر صافی برویم همچو سیلی
که خوش است بحر اورا که بدانند آشنایی
تو که جنس ماهیانی سوی بحر ازان روانی
که بحوض و جو نیایی تو فراخی و فضایی
نم و آب حوض و جهحون همه عاریه ست و عارض
تو مدار از عوارض خرذا طمع و فایی
- نشد این سخن مشرّح ترجیع را بیان کن
شمرات عشق بر گو عقبات را نشان کن
- ۱۵ هله ای فلک بظاهر اگرت دو گوش بوذی
ز فغان عشق جانت چه خروشها نمودی

غلطم ترا اگر خود نهی وصال و فرقت
 تن تو چو اهل ماتم بنپوشدی کهودی
 و گر از پیام دلبر بتو صیقلی رسیدی
 همه زنگ سینه‌ات را بیکى نفس زدودی
 هله ای مه ار دل تو سر و سرکشی نکردی
 کله جالالت را بخسوف کی بودی
 و اگر نه لطف سابق ره مغفرت سپردی
 گره خسوفهارا ز دلت کجا گشودی
 ۲۰ و اگر نه قبض و بسطی عقبات این رهستی
 ز چه کاهدی تن تو ز محاق و کی فزودی
 و اگر نه مهر کردی دل و چشم را قضاها
 ز تو دام کی نهفتی بتو دانه کی نمودی
 و اگر نه بند و دامی سوی هر رهی نهادی
 بحفاظ و صبر کس را گه عرض کی ستودی
 و اگر نه هر غمی را دهدی مفرج آن شه
 همه تیغ و تیر بودی نه سپر بزی نه خودی
 و اگر نه جان روشن ز خدا صفت گرفتی
 نه فن و صفاش بودی نه کرم بزی نه جودی
 ۲۵ عدم از نهیب امرش نه اگر مستخرستی
 ز زمین ناامیدی بنرویدی جودی
 شده است آن جمالش ز دو چشم بد منزّه
 که بلندتر ازان شد که بدو رسد حسودی
 چه غمست قرص مه را تو بگو ز زخم تیری
 چه برز ز سر احمد دل تیره جهودی
 ز جمال فرخش گو ترجیع گو و خوش گو
 که مباد ز آب خالی شب و روز این چنین جو
 چمن و بهار خرم طرب و نشاط و مستی
 صنم و جمال خویش قدح و درازدستی
 ۳۰ زمن گلست و لاله که چمن نمود کاله
 هله سوی بزم گل شو که تو نیز می پرستی

پی شکر سرو و سوسن بشکوفه صذ زبان شد
 سمن از عدم روان شد تو چرا فرو نشستی
 پی ناز گفت گلبن بعتاب و فن ببلبل
 که خمش پرو ائینجا که درخت را شکستی
 بجواب گفت این خو که تو داری ای جفاگر
 نه سقیم ماند اینجا نه طیب و نه مجستی

گل سوری از عیادت پرسید زعفران را
 که رخ از چه زرد کردی ز خمار سر چه بستی

۳۵ بجواب گفت اورا که ز داغ عشق زردم
 تو نیازمونده غم ز کسی شنیده استی

بچنار گفت سبزه بچه فن بلند گشتی
 ز ویش جواب آمد که ز خاکی و ز پستی
 بشکوفه گفت غنچه ز چه روی بسته چشم
 بجواب گفت خندان بنه آن کله و رستی
 هله ای بتان گلشن بکجا بذیت شش مه
 بعدم بذیم ناگه ز خدا رسید هستی

تو هم از عدم روان شو بهار آن جهان شو
 ز ملوک و خسروان شو که مشرف الستی

۴۰ ز بنفشه ارفوان هم خبری بجست آن دم
 بگنیز لب که مستم بر تو ای مهستی

چو بدید مستی او حرکات و چستی او
 بکنار در کشیدش که ازین میان تو جستی

بنگر سخای دریا و خموش کن چو ماهی
 برهان شکار دلرا تو که از برون شستی

بگذشت شب سحر شد تو نخفتی و نخوردی
 نفسی پرو بیاسا تو ازان خویش کردی

Ih- Ar- Ie- Ii- Ic- Am179v-181r Ka188v-189v Kb357r-v D256v Kc76r Kd256r
Ke11,94v-95r N- (Y*)

- 1a بجایی : Kc 1 1b کی : Kd Ke (F) 11
- 2a کسپی : Kc 11 2b عشقت : عشقش Ka D 1
- 4a کبیره : D 1 4b آیمز : آیمز (sic) Ka 11
- 6b کی : Am Kb Kd Ke 11
- 7a نور و : Am Kb D Kc; و del. Ka 1 7b گروز : که Kb Kc 1
- سرا Kd corr. by later hand Ke 11
- 8b تو چو : Ke 11
- 13a follows 13b, corr. by symbols Ke 1 حوض - : حوض و Am 1
- 13b خردآ : خردا D 1 ز : از D 1 عارست : عاریه ست Kb 11
- 15b نغانها شنودی : خروشها نمودی D 11
- 16a اگر ترا : Kd Ke 11
- 20b - : D 11
- 23b نی : نه D 11
- 24b نی : نه D 11
- 25a نا اومیزی : نا امیزی D 1 25b نی : نه D 11
- 30b رو : شو Ka 11
- 31a شکر و : corr. from شکوفه followed by Kc 1
بگشان (alternative reading) copyist Ka 11
- 33b نی : نه D 1 و نی : و نه Kb D 11
- 34b خمار و : خمار Kd Ke 11
- 37b - : Kb 11
- 40b لب (margin) لب (text) می : لب D 11
- 41a او : او (sic) D 1 41b رستی : جستی Kd Ke 11
- 42b که تو : که تو Ke (F) 11

- ماییم و بخت خندان تا تو امیر مایی
 ای شیوهات شیرین تو جان شیوهایی
 آن لب که بسته باشد خندان کنیش در حین
 چشمی که درد دارد او را چو توتیایی
 سوگند خورده باشد تا من زیم نخندم
 سوگند او بسوزد چون چهره برگشایی
 هر مرده که خواهی برگیر و امتحان کن
 پاره کنن کفن را گیرز قدح ربایی
 روزی که من بمیرم برگور من گذر کن
 تا رستخیز مطلق از خیز من نمایی
 خود کی بمیرز آنکس که ساقیش تو بوزی
 سرسبز آن زمینی که تش کنی سقایی
 همراه باش مارا گو باش صد بیابان
 تا بر دریم آن ره مارا چو دست و پای
 گفتم بماء و اختر تا کی رویند بر سر
 از دوری رهست این یا خود ز خیره رایی
 ای مه که تو همای گه زار و گه تمامی
 در روز چون خفاشی شب صاحب لوایی
 ۱۰ یک چیزا کمالی یک چیزا وبالی
 یک چیزا هلاکی یک چیزا دوایی
 شاگرد ماه من شو زیر لواش میرو
 تا وارهی ز تلوهن در عصمت خدایی
 گفتا اگر تو خواهی کاشکال را بشویم
 ترجیع کن که تا من احوال را بگویم
 ای بازگشت جانها در وقت جان پریدن
 وقت کفن پریدن وقت قبا پریدن
 ای گفته جان چه باشد یا آن جهان چه باشد
 ای جان بلب رسیدی آمد گه رسیدن
 ۱۵ ای دل که کف گشودی از این و آن رهودی
 چیزی نمادست ای دل الا که دل طپیدن

گه سیم و زر کشیدی گه سیمبر کشیدی
 داد آن کشتن خمارت هنگام جان کشیدن
 ای رفته از تباهی در خون مرغ و ماهی
 آن چه کشید جانشان باید ترا چشیدن
 ای شاذ آنک از حق آموخت سحر مطلق
 پیش از اجل چو شیران پیش اجل دویدن
 دو گوش را ببستن از عشوه حریفان
 آنک آخر او بهرزد پیشین ازو بریدن
 ۲۰ از خاک زاده وز پستان خاک مستی
 لبرا بشو ز شیرش در قوت دل چریدن
 تا شیرخوار باشی دندان دندان دل نرویدن
 از قوت روح آید دندان دل دمیدن
 میل کباب جستن طمع شراب خوردن
 اندر مزید ناید با شیرها مزیدن
 ای در هوس نشسته وی هر دو گوش بسته
 پنبه ز گوش برکش تا دانی این شنیدن
 پنبه اگر نکندی پنبه دگر میفزا
 ترجیع دیگر آمد یکدم بخوبش باز آ

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb430v-431r D84r-v Kc106r Kd33v Ke1,33r
N- Y*

3a نـخـنـدـن : نـخـنـدـم D 11

5a ^{در} بر corr. by later hand Kb 1 5b ار : از Kc 11

12a اشکال را : کاشکال را D Kc 1 12b added vertically in

col., copyist (13b written where 12b should be) D 1

12b احوال باز گویم : احوال را بگویم D 11

13a added vert. in col., copyist (12a written where 13a should be) D 11

16a گـه : گـه (F) 1 16b کشیدن : کفیدن (FKe) 11

17b آن چه (for scansion): آنچه Kb D Kc Kd Ke (F) 11

18b اجل : اجل Kd 11

19a بـبـسـتـن : بـبـسـتـم D 11

20a زانـه : زانـه D 1 20b لوت : قوت Y 11

22a طـمـع : طـمـع corr. later Kb 1 ^{جستن} خوردن : جستن D 11

23b کن (margin, later hand) کن (text) کش : کن Kb 11

زين دوزناك خانه گشازند روزنى
 شذ دوز و اندر آمد خورشيد روشنى
 آن خانه چيست سينه و آن دوز چيست فكر
 ز اندیشه گشت عيش تو اشكسته گردنى
 بيدار شو خلاص شو از فكر و از خيال
 يا رب فرست خفته مارا دهل زنى
 خفته هزار غم خورد از بهر هيچ چيز
 در خواب گرگ بيند يا خوف ره زنى
 ۵ در خواب جان بيند صد تيغ و صد سنان
 بيدار شذ بيند زان جمله سوزنى
 گویند مردگان كه چه غمهای بیهذه
 خوردیم و عمر رفت بسواس هر فنى
 بهر يكي خيال گرفته عروسی
 بهر يكي خيال پوشيده جوشنى
 آن سور و تمیزیت همه باذست این نفس
 نى رقص ماند ازان و نه زين نیز شیونى
 ناخن همی زنند و رخ خوذ همی درند
 شذ خواب و نيست بر رخشان زخم ناخنى
 ۱۰ كو آنك بوز با ما چون شیر و انگبین
 كو آنك بوز با ما چون آب و روغن
 اکنون حقایق آمد و خواب خيال رفت
 آرام و مأمنیست نه ما ماند و نى منى
 نى پیر و نى جوان نه اسیرست و نى عوان
 نى نرم و سخت ماند نه موم و نه آهنى
 يك رنگیست و يك صفتى و یگانگى
 جانیست بر پریده و وا رسته از تنى
 این يك نه آن یکیست كه هر كس بداندش
 ترجمع كو كه در دل و خاطر نشاندش
 ۱۵ ای آنك پای صدق برین راه می زنى
 دو كون با دوست چون تو همدم منى

هیچ از تو فوت نیست همه با تو حاضرست
 ای از درخت بخت شده شاد و مُنحَنِس
 هر سیب و آبیئ که شکافی بدست خویش
 بیرون زنی ز باطن آن میوه روشنی
 زان روشنی بزیاید یک روشنی نو
 از هر حسن بزیاید هر لحظه احسنی
 بر میوهها نوشته که زینها فطام نیست
 بر برگها نهشته ز پاییز ایمنی
 ۲۰ ای چشم کن کرشمه که در شهره مسکنی
 وی دل مرو ز جا که نکو جای ساکنی
 بسیار افنیا چو درختان سبز هست
 این نادره درخت ز سبزی بود غنی
 پس سنگ یک منی ز سر کوه در فتد
 آن سنگ کوه گردن کو رست از منی
 زیرا که هر وجود همی ترسند از عدم
 کندر حسیض افتد از رهوه سنی
 ای زاده عدم تو بهر دم جوانتری
 وی رهن عشق دوست تو هر لحظه ارهنی
 ۲۵ هستی میان پوست که از مغز بهترست
 عریان میان اطلس و شمری و ادکنی
 گر زانک نخل خشکی در چشم هر جهود
 با درد مریم آری صد میوه جنی
 مینا کن برونی و مینا کن درون
 دنیا کجا بماند در دور تو دنی
 ای جان و ای جهان و جهان بین و آن دگر
 وی گردش نهاده تو در شمس و در قمر
 ای آنک در دلی چه عجب دلگشاستی
 یا در میان جانی پس جانفزاستی
 ۳۰ آمیزش و منزّهیت در خصومتند
 که جان ماستی تو عجب یا تو ماستی

گر آنی و گر اینی پس بحر لذتی
 جمله حلاوت و طهی و مطاستی
 از دور نار دیدم و نزدیک نور بود
 گر ازدها نمودی مارا عصاستی
 تو امن مطلق و بر نا رسیدگان
 اینست اعتقاد که خوف و رجاستی
 چون یوسفی بر اخوان جمله کدورتی
 یمنقوبرا همیشه صفا در صفاستی
 ۳۵ مجنون شدیم تا که ز لیلی بری خوریم
 ای عشق تو عدوی همه عقلهاستی
 ای عقل من بزدی تو و از عشق زر شدی
 تو کیمیا نه علم کیمیاستی
 ای عشق جبرئیلی در راز گستری
 گهی که وحی آر همه انبیاستی
 آن کس که عقل باشدش او این گمان برد
 تو از گمان عقل و تفکر جداستی
 هرگز خطا نکرد خذنگ اشارت
 وانکو خطا کند تو غفور خطاستی
 ۴۰ گر باذرا نهینی ای خاک خفته چشم
 گر باذ نیست از چه سبب در هواستی
 گرچه بلند گشتی از کبر دور باش
 از کبر شرم دار که با کبریاستی
 از ماه تا به ماهی جویند نشاط تو
 بسیار گو شدند پی اختلاط تو

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb386r-387r D99v Kc119v-120r Kd68r
Ke1,64v-65r N- Y*

3a وز : و D 11

8a (text) سوزنی : شیونی D 1 نی : نه Kb Y 1 8b این : آن Kb Y 1

(margin) Kd 11 شیونی

9b (margin) Kd 11 نقش (text) زخم Kb Kc نقش : زخم

11a D 11 نی : نه 11b خواب و : و خواب

12a Kb 1 نه جوان : نی جوان Kb 1 نه پیر : نی پیر

D 11 نی : نه Y 1 و نه موم : نه موم D 1 نی : نه

13b Kb 11 later hand وا راسته corr. from وا رسته

14b Kd Ke Y (F) 11 کن : گو

15a D 11 امی : آبیی 17a D 11 دین : برین

D 1 کزینها : که زینها D 1 نبشته : نوشته

19b Kb Kc Kd 11 نبشته : نبشته

21a Kb Kc Y 11 و تر : هست

22a Kc 11 و : ز Kb D Y 1 این : بس

23b Kc 11 کاندر : کندر

24b D 11 و ز : وی

28a D Kd Ke 11 و ای : وی 28b (F) (Y) 1 - جهان : و جهان

29b Kc 11 یا : یا

32b Kd 11 ما - : مارا corr., later hand?

33a D Y 11 امر : امن 35b Y 11 عدو : عدوی

36a Kb Kd 11 عقل : عشق D 1 وز : و از D 1 یوزی : یزی

37a Kb 11 راست : راز (F) 1 جبرئیل : جبرئیلی

38b Kc 11 گمان و : گمان 41 partially vocalized Ke 11

42a D 11 از ماهی : از ماه

گر مه و گر زهره و گر فرقدی
 از همه سعدان فلک اسعدی
 نیستی از چرخ و ازین آسمان
 سخت لطیفی ز کجا آمدی
 چونک بصورت تو معقل شوی
 ماه رخ و دلبر و زیبا قدی
 از تو پندیز آمده سودای عشق
 وز تو بوز خوی و زیبا خدی
 ۵ گم شده هر دل و اندیشه
 هر چه شوند یار و توش واجدی
 خاتم هر ملک و ممالک توی
 تاج سر هر شه و هر سیدی
 نوبت خود بر سر گردون زنند
 چونک دمی خویش بر ایشان زدی
 هر بذیی کو بتو آورد رو
 خوب شوند رسته شوند از بذی
 ای نظرت معدن هر کیمیا
 ای خود تو مشعل هر خودی
 ۱۰ در خور عامست چنین شرحها
 کو صفت و معرفت ایزدی
 گر برسند برق ازان آسمان
 گیرند خورشید و فلک کاسدی
 گرد نیایند وجود و عدم
 عاشقی و شرم دو ضدند هم
 چون تلف عشق مؤبد شدی
 گر تو یکی روح بذی صد شدی
 مست و خراب و خوش و بهخود شوند
 خلق چو تو جلوه گر خود شدی
 ۱۵ ای دلمن بازه بخور فاش فاش
 حد نزنندت چو تو بی حد شدی

حدّ اگر باشد هم بگذرد
 شاد بمان تو که مخلّد شدی
 ای دل پرکینه مصفا شدی
 وی تن دیرینه مجدّد شدی
 مست همی باش و میا سوی خود
 چون بخود آیی تو مقید شدی
 روح چو آبست و بدن همچو خاک
 آبی و از خاک مجرّد شدی
 ۲۰ تیره بندی در بن خنب جهان
 راوقی اکنون و مصعد شدی
 خواست چراغت که بمیرد ولیک
 رو که بخورشیند مؤید شدی
 جان تو خفاش بند و باز شد
 چونک درین نور معبود شدی
 هم نفسی آمد لب را ببند
 تا بکی ای دم تو در آمد شدی
 ساقی جان آمد با جام جم
 نوبت عشرت شد خامش کنم

XLIV

Ih- Ar- Ie- Ii- Ic- Am- Ka- Kb411v-412r D164r Kc253r Kd136v KeI,143r
N* (Y*)

1a اگر : و گر Ke 11

2a وزین : و ازین Kb D Kc 11

3a شوی : شدی Kb 11

4a آمده : آمد Kb D Kd Ke 1 Kd Ke (F) 11

5b هر چه : هرچ D 11

6b سری : سر D 11

7b بریشان : برایشان Kb Kc 11

13a مؤید : مؤید Kd Ke 11

14a خوز : خوش Kc 11

15a بی خود : بی حد D 11

16a جد : حدّ D 11

20a مصمد : مصدّد N 11 20b ز : و Kc 1 Kd Ke 1 ختم : خنب

21b مؤید : مؤید Kb Kd 11

24 not in Kc D N 1

24b کم : کنم Kd 11 خاموش : خامش Kd Ke 1

APPARATUS CRITICUS SUPPLEMENT.

This is an illustration of the textual variants found in ms. L (British Library, ms. Or. 2866), using T V and IX as examples. As in the main apparatus criticus, the variant is shown to the right of the colon.

V

ms. L, folios 297v-298r

1a انچه : آنچ 11

4b نیک : سخت 11

5a ارچه : گرچه 11

6 not in L 11

7a کانجه : کانچ 1 7b مگر : مگو 1

8a (this variant found 10 times in the poem) 11 کی : که 11

10a عیش : عشق 1 دی : وی 1

10b بنین : برین 1 مدو : می دو 1

12b من : ما 11

13b نبردست : بهر دست 11

16a شاز آنست : شازانست 1

16b شازانست : شاز آنست 1 هر که : آنک 1

17a اول : ز اول 11

20b کر : کز 11

21a خود : تا 1 تا : آن 1

23a مگو : مجو 1

28a دانه او : دیوانه او 1 28b دانک : دان که 11

31b و را : ورا 11

32a تنند : تن اند 11

32b : پیش جان و تن تو صورت تنها چه تنند
جان چو نبود بمیان صورت بی جان چه تنند

IX

ms. L, folios 304r-v

2b دل ما : دلما (same variant occurs 7 times in this poem)]]

3a جون حلقه نكینم : در حلقه نگینم]]

3b کی من کل : من وردم]]

4a نز آیم : و نه از بادم] نز : نه از
]] و نز بادم : و نه از آیم]]

6 not in L]]

7a کرم : نوشم] جامه : جام 7b چون : چرا]]

8 not in L]]

9b مانده : بوزم و]]

10b شکل : شکلی]]

11a باز آمد آن : باز آمدم از]]

12a درد : برزد]]

13 follows 14 L]]

16 not in L]]

19a چنین : چنان 19b چکنی : چه کنی]]

20b چشم : دست]]

21b پا : هر]]

23a ساغر : شهرت]]

24a follows 26 L] 24b not in L]]

25b follows 24a L]]

26 follows 23 L]]

27 not in L]]

28a تو : من 28b سیم و زر : سیمینبر] انکه : آنک]]

30a هر تو : مارا 30b این : تو] شو : کن]]

CORRIGENDA AND ADDENDA

p. 120. Add after line 15:

Avery, P. W. "Jalāl ud-Dīn Rūmī and Shams-i Tabrizī: with certain problems in translation", *The Muslim World*, xvi, 3 (July 1956), pp. 237-252.

WA ALLĀHU A'LAM

THE STANZAIC POEMS

(*TARJĪ'ĀT*) OF RŪMĪ:

CRITICAL EDITION, TRANSLATION AND COMMENTARY,
WITH ADDITIONAL STUDIES ON ASPECTS OF HIS *DĪVĀN*

THESIS SUBMITTED TO THE UNIVERSITY OF LONDON

FOR THE DEGREE OF PH. D.

BY MUHAMMAD ISA WALEY

SCHOOL OF ORIENTAL AND AFRICAN STUDIES

UNIVERSITY OF LONDON

VOLUME II

PART THREE

ENGLISH TRANSLATION

I

Sweet are your face, your nature too, your tresses and your neck;
sweet are your loving ways and looks, your kindness and your cruelty.

O image of Eternal Love, o you whose beauty knows no bounds,
o moon-faced one, cypress-tall, o vitalizer, heart-expander!

Soul of the garden and jasmine, illuminer of heavens and earth,
you to whom lovers call for help, royal rider before Man's existence;

you who spread out a feast of grace, who cater even for the base;
parrot, partridge and ring-dove all sermonize in praise of you.

You in whose face even China's beauties can see no wrinkle,
don't spurn your fools, don't scratch the cheeks of good-will!

Ah! Kings are your devotees. They bow their heads before you -
each one devising praise of you, o you who truly merit praise.

You who grant endurance to ascetics, sincerity to devotees;
o garden of the gnostics in their times of joy and vision!

I am one with the true lovers. Tonight I shall not sleep;
I want to pray for you, beloved, till the hour of supplication.

I have companions outside, I have bosom friends within;
a crowd of loved ones in the house, sincere brethren on the veranda.

Splendour of garden and meadow, *Sāqī* of cypress and jasmine,
you have made my mouth sweet; I will compose a *tarjī*!

Whether you go out alone on an excursion, or go to the drunkards,
or you go to the Beloved, anyway you go strutting proudly.

Before Fate's polo stick I became headless, footless, a ball;
if you go to the polo field, pick me up and take me with you.

The sun is beneath your dignity, the moon seems dim beside you,
the heavens are too confined when you go out to gallop.

As a friend most rare, a sweetheart most fair you came;
very late and hardly did you come, very soon and easily you go!

Beloved whose face is like the sun, who, like Jesus, visit the sick,
how joyful are those people whose streets you frequent!

Are you none other than Life itself, or the Khizr of this age,
or are you the Water of Life, flowing unseen by all mankind?

O *qibla* of every thought, God's lion in the thickets,
o guide in every calling, you move like Intellect in the soul.

Sometimes the cup bears sense away, rending the veil of modesty;
sometimes Reason says to Spirit: "How can you leave me so?"

Yet what separation can there be? Wherever you go questing
you go with the shining moon, your eyes weeping, like a cloud.

Light of all intellect and vision, more brilliant than the sun or moon,
Behold this third *tarjī*, and look favourably upon it.

I will ask you one question, o brightness upon brightness:
what is that spell you breathe, when you turn sorrow into joy?

Even when casting spells you are sweet-lipped like the Prophet David.
Iron turns as soft as wax; you make it cease to be iron.

No, you are absolute king, chief lord of Supreme Reality's realm;
you are the Creator's chosen disciple, dependent on no magic spells.

Since I met you I have galloped far on the horse of good fortune.
I have hurtled off to safety, leaving all my fears behind.

Each instant I am a new soul, each moment enter a new garden.
I lose my strength and my heart whenever you lay hands on me.

I know neither Heaven's sphere nor *Suhā*, neither goods nor price.
Though I am ignorant, o Moon, I know you are my heart's repose.

Sustainer of Dominion and Angels, Pole round whom the heavens revolve,
God forbid that you, with your beauty and grace, should cut out your guest's
heart!

Sweet is the hour when that cypress of mine stands verdant in the meadow
and I, swayed by passion's wind, am bowed before him like a willow.

Tulip bathes in blood, Narcissus spins round in bewilderment,
Rosebud flings off his hat, Lily falls down from lilyness.

O *Sāqī* of the noble feast, I am drunk and distraught thanks to you;
O garden and vineyard of Iram, today I am your guest.

Look at that roguish eye of his as he comes drunken from the inn,
ready to shed his lovers' blood, his robe girt up at the waist.

That fair idol has sworn an oath: "I'll pass that wine around;
with wine I'll see there's no brain left in any father or mother!

I shall enchant each one until I've driven them all crazy;
then you'll not find one sane person in all of Adam's household!"

Our Laylā is the soul's *Sāqī*; the macrocosm is his Majnūn.
All but Laylā and Majnūn are withered and profitless.

"Let him either take wine from us or else go to oblivion!
How can he save himself from loving us, in tavern or in temple?

If I do not see your drunkenness I will set fire to your existence.
I will pour you wine and make you drunken, brawling and uproarious."

The men of reason's age is past, the *sāqī*'s stars are in conjunction;
pour a large measure of drink on anyone who denies this ruling!

Spring is here and January is gone, the time for drink and flute has come,
goblet and wine are in conjunction; the era of the table is past.

Gone is that deceitful hag, gone are that winter and its mire.
The spring has come and, born of it, a hundred lovely youths and maids.

Sāqī, bring us back: pour out a wine red as brazil-wood.
I too will make a *tarjīf* to warm up our ears.

II

The month of Ramadan has come, o moon-faced friend:
tie up the table-cloth, open the upward way!

You who are lost, straying everywhere, it is time to come back.
Look at the sweet-maker! How long will you look for sweets?

One sight of the sweet-maker will make you so very sweet
that honey will tell you "I am dust at your feet, o Master"!

Because of overeating your bird remains stuck in this egg;
get out of this egg so that your wings may open up.

Remembering the Beloved's lips, the great man's lips are dry;
sweetly, with empty belly, he laments like the surna.

Become empty - empty is better - put your lips to a flute's lips.
Be filled with his breath, like the flute, then chew sugar.

There is sugar concealed in the breath that blows on the flute;
through that breath Mary - the flute - becomes pregnant with sweetness.

If you repent of eating bread what do you lose, after all?
What is a cloth filled with bread, compared with a life-giving sweetheart?

From dregs we progress to purity, and from purity to Mount Qāf
because, dear friend, on the Qāf of fasting sparrows turn into 'Anqā birds.

Although the yellow bile of fasting increases the head's melancholia
it is through such black melancholia that the "White Hand" is acquired.

Do they not dig irrigation ditches clear of mud each year,
so that water may flow freely and the fields become verdant?

You too must give this bread away to the ditch-diggers,
that the water of life may enter and the body's cells be revived.

Know, o listener, that this song is the roar of a torrent:
it roars and summons the soul on towards the sea.

O Moon, the heading of your book has filled seventy-two volumes;
and that envious Venus has dampened seventy-two tambourines!

We have closed the gate of Hell: that is, the desire to eat.
Open the gate of Paradise: that is, the illumined heart.

You have served the donkey well, bringing it much straw and barley,
but you must also give some help in the service of Jesus.

Were it not for the ass how could this stable have been our home?
The sky itself would gladly and meekly have borne us up!

That creature with fetid armpits holds our heads under its arms;
let us at last take vengeance on that dull, blindhearted ass.

How can you see your heart and the universe while looking at table-cloth
and bread?

Go seek the heart and universe, you who are my heart and universe!

These things are all gone now. Beloved one, look upon the needy:
like flowers we are destitute thanks to January and February.

We are fed up with this harvest, this wheat and this millet -
o Moon, bring a harvest without Virgo or Libra!

We are like tent-pitchers, grasping the heart's guy-rope
to encamp for tonight next to narcissi and lilies.

How long must this world, calling "Where, where?" like a lost ring-dove,
still be torn apart from the silvery-bodied beauty?

Each beauty, lovely as the moon, has become a bandit on one road:
each one splendid as an emperor, each handsomer than the last.

Hand over your heart, dear friend; do not fear. Don't cling to miserliness, my
friend.

The brighter you burn the lamp, the more oil he will give you.

Seek kingship and eminence, say gaily: "*I care not!*"

Learn this from the lion - after all, you are a man, not a woman!

Set forth on the bloodstained path, put your cheek on Majnūn's;
draw the sword for combat and cut Leo's shagreen off his back!

O minstrel with your parrot ways, sing us a third *tarfī*;
that the Spirit may move like water flowing in a stream.

O Jesus who passed effortlessly beyond the Empyrean,
lower your head from Heaven and raise us heavenwards.

I was one with the earth, I was trodden underfoot;
you gave me one attribute, and the earth became my carpet.

In that low state of mine you put such eye-salve on my heart
that its eye became sea-like though it was weak-sighted.

Without the drunkenness that cup bestows, the heart is gaunt and troubled;
without the eye-salve of that Emperor, all eyes are dim-sighted.

To hunt gazelles, go to the thicket where the lions are:
go to the Sultan's gathering and taste the Sultan's wine.

There, *sāqīs* with purest wine are standing on all sides;
in each corner is a minstrel with a sweet chin, fair as the moon.

You ask the Beloved, "Is this a feast-day or a wedding?
O Lord, whence come this pomp and magnificence of Yours?"

How could that lion ever fit within the world's three dimensions?
That lion's paw alone transcends all three of them.

The sun lights up the moon, and causes dryness as well.
Know that this diffusion springs from "*He scattered upon them*".

The light whose taste intoxicates the soul for ever after -
by Allah, the sun never even reaches its dust-trail!

Once I am drowned how can I describe the River Oxus?
While my head was above water my lips said "Lovely, lovely!".

This great river will not engulf you until you become a fish;
only fresh green bushes may enter in this meadow of His.

How can you speak or seek the commentary that peerless King
spoke on that point? *'Tis neither written nor depicted.*

That heart which contains You is greater than both worlds.
Both Laylā and Majnūn are crazy about it!

III

There is no end or reckoning of the laments and the sighs
when that Joseph of mine shows us that dimple-well in his chin.

But for his face's light none would have found their way on Being's path;
none would have illumined that road, making it clear as daylight.

Since nothing in either world is like or comparable to our Moon
may dust be on the head of him who compares, for his comparing!

That I love him is glory enough for me in both worlds; so my heart
sweeps glory away from the palace of its own imagination.

If the moon will not fall prostrate before the face of that Moon of mine,
know that its face is blackened with disgrace in either world.

No one knows one iota of Him, though his sight be a hundredfold;
although he sit in the king's presence he cannot find the King.

My heart is enamoured of sorrows which are perpetual.
That being its inclination, it fosters lamentation.

Many are the slaves who come and go at His court,
but such a court must needs have a threshold as gateway.

My eye has become that threshold, my soul like a straw;
the amber of His love ever magnetizes that straw.

O my lord Shams ad-Din, strut in suddenly from somewhere,
for this heart of mine sees such a sudden happening in dreams.

The cold wind's blast of separation from you has turned me upside-down.
Until I see your face I'll grow more and more upset about you!

Look at my face, that you may see yourself in it.
Look at the face of this madman who has lost all sense.

My love has buried underground both past and future:
what's past it has forgotten, nor does it look for what's ahead.

Since this soul of mine has hung suspended from His hair
this heart of mine cannot tell a sweet drink from poison.

Everyone's heart's wounds would heal up, scars and all,
if their wounds could see what a great fortune are those wounds!

Make union with the world's Beloved your good deed - today!
Such benefactions are more fitting for such a devotee.

If a Christian beholds His face, he rends his girdle;
if a Muslim beholds Him, he sets religion on fire.

How could our imaginations gain knowledge of Him from beyond this world?
The mind that ponders at length only burns up in such cogitation.

If the Intellect passes from contemplation of His grace to manifestations of
His might,
its mouth is filled with sweet praise for His quiver and Turk-like
fierceness.

If you manage to take hold of that heart-stealer by his gown,
address that first chief not by forename but by nickname.

My heart implores greatly for that lord Shams-i Dīn
as I wait, hand in mouth, hoping he will say "Yes".

O you by whose Sun the sun became enraptured,
You make my face happy and red; don't spurn my sad yellow face!

IV

How sad that night has fallen and we have all parted!
Happy is he whose friend and companion at night is God!

All have fallen asleep, dropping to one side as though inanimate.
Hey, you sleep not, King of the World, our bosom-friend!

Hey, do not sleep! At night the King of the World holds a feast
at which he entertains and welcomes you until the break of day.

Each slumberer is set in motion, drawn on by His generosity,
as are gardens by the east wind and young boys by youthful zest.

Without eating at night, Muṣṭafā's stomach was full at daybreak
and he would say "I was the guest of God's good pleasure".

The legs of God's Envoy swelled from standing all night, until
the people of Qubā' rent their tunics in pity at his vigils.

They said "Have not your sins past and present been forgiven?"
He replied, "This is spontaneous: from love, not fear and hope.

It is the wind of the Spirit that has raised this body's dust;
the dust settled at night-time, when the wind parted from it.

But this dust the wind does not leave alone even at night,
for this wind of desire is in love with my dust."

Certainly the wind is inconstant and has no loyalty;
yet this love turns the faithless into mines of faithfulness!

Whatever attribute you look for raises its head haughtily;
in an instant, love has it searching and wishing you well.

Love's signature is imprinted on the Dominion of both worlds.
I shall not expound this, for it is time for the *tarjī*!

Man is for ever questing for goodness and cleverness;
along comes love, giving him drunkenness and upside-downness.

His stony heart is bent on becoming a jewel,
then love strips him of all thought of gems or gemlessness.

His greed wants him to tag onto the kings of generosity;
but when he sees the vagabonds he becomes their fellow-traveller.

In this town there are gypsies who steal hearts away:
one look at them and you close your eyes to those others.

When his drunken eye sets out to hunt down your heart
you may guard your heart, but precautions are of no avail.

You have lovers hidden in the reaches of the Unseen World.
You may scent their sad longing, if you don't turn up your nose.

What does sweet water know of the longings of the thirsty?
What do Josephs know of the attractiveness of fair youths?

Why be confused and giddy, when the head and leader is with you?
Why be deep in thought, when thought's life and soul is with you?

If that Moon comes within reach, you will be beside yourself;
and if that Fairy of ours blocks your way, you will fly!

When the sun's flashing rays make you hot
you'll no longer need the dawn breeze to bring you messages.

If you hear a greeting from the lips of Joseph of Egypt
you'll be sugar upon sugar upon sugar upon sugar!

We have all become drunk and languid. Tell the *Sāqī*,
that he may give us unstintingly the wine for which we long.

Take the thief - evil thoughts - away to prison.
Tie his hands fast and take him to the court of justice.

If the policeman - intelligence - will not punish thieves,
take the policeman off, too, and bring him to the Sultan.

Invite the thirsty to come to the water;
take the parrots kindly to the sugarcane field.

There's a banquet for all, and the King of kings has declared:
"Quickly bring all the *sāqīs* to the party of drunks!"

From right and from left arrive trays filled with largesse.
What good is half-heartedness? Bring hearts galore!

Whatever you bring, even if it be dead, comes to life.
Allah, Allah! All of you, turn and head for such life!

The age of prosperity has come; Fortune's lips are smiling.
How much longer must you bring headaches and weeping eyes?

Let whoever has a heart make that heart a mirror;
offer mirrors as gifts to that Joseph of Canaan.

They have opened the treasury: all of you, don a robe of honour.
The Chosen One has returned: all of you, pledge your faith.

All take hold of the hem of the robe of the Sun,
all gain composure from those dishevelled locks!

In this battle all victory lies with God's sword.
Bring out from everybody's spoils a devil become Muslim.

Happy the soul that has learned of the nights you have!
Happy the ear that has been filled with your cries of joy!

V

What you have seen of my heart's pain has grown. Come!
O lovely idol, come soon, come soon, come soon!

If profit and capital are lost, that is nothing to fear;
o you who are my life and the means of all profit, come!

Companion of my heart and soul, I once could endure the absence of your face;
but the fire of longing for you has robbed me of all endurance and composure. Come!

If your purpose in this parting was to make the enemy rejoice,
my enemy is delighted and highly contented. Come!

Jewel of both worlds, although you are so stone-hearted, yet
as from the rock's heart gushed the water of mercy - come!

The laments of my heart and soul know no confidant but you.
My heart is as a mountain; you who are David for mountains, come!

Shams-i Tabriz, don't say our separation is destined eternally,
for that which you will is itself destiny's decree, too. Come!

Shams-i Tabriz, to whom my heart cries out, wishing you well,
the very moon is rending its tunic-collar in grief for you!

The wound of loving one like him can never be stitched up.
Bear it patiently: say nothing, say nothing, say nothing.

Seek out his house, for all love lies within it;
run there today, from door to door, from street to street.

Ah, how many lions you have taught to dance like goats
down by the market, calling "Hey, jump up smartly, hey, come on!"

All the water of goodness is in your stream, but then you say
"Don't put down your washboard and wash clothes by my door!"

If I feel joyful amidst the blackness of sorrow, I am excused:
that blackness took a hair-tip from those dusky locks of yours.

When blamed, I look my reproacher straight in the face
and say "Take one look at that beauty spot, you uncle's pet!"

Shams-i Tabriz, since I took a dive into your stream
I have lost my clothes and there is no sign of the river bank.

Shams-i Tabriz, because of whom the soul and world are happy -
the happy man is he who feels one mite of sorrow for him!

From day's beginning, when the drunkards are hung-over,
Love's wine-goblet is the start of my daily story.

From daybreak on we began to dance in front of your fair face;
such is the custom of those people who worship the sun.

The eye, a gypsy, walks the tightrope on that lock of hair,
for that face makes the risking of one's life so very easy.

Why should I not be thankful to you from the bottom of my heart
that sugar from your lips has reached the roots of my teeth?

O wonder! What might those lips of his bestow in times of peace?
For when he is wrathful the least of his gifts is life itself.

If I had lives as many as the sands of the desert
I would give them all, if you would give one kiss - what a bargain for me!

Shams-i Tabriz, do not seek anything except love from me.
Seek words that do you justice from one well-versed in speech.

When Shams-i Tabrizi opens up the tavern of the hearts
he gives wine to all, making each one give away his heart.

Sorrow, truly it needs no little fodder to fuel your smoke. Be gone!
We are true lovers and we want no part of sorrow. Be gone!

Sorrow and care, go and seek your daily bread elsewhere;
our daily bread is naught but God's grace and bounty. Be gone!

Happiness in either world, into the hearts of lovers of the Eternal
come not: this land is no place for you as well. Be gone!

We fell asleep, lost consciousness, and while lost to self went crazy for
him.
Know that the Pen records nothing against the sleeping or the mad. Be gone!

Sorrow, if you breathe one word about some compromise to end the matter
our heart is filled with fire; it offers no response to breath. Be gone!

Undoubtedly the world of existence is the fodder of suffering.
There is no resting-place for us except Beyond-being. Be gone!

If Shams-i Tabriz has no one and is totally alone,
he is the sun: he has no troops or retinue. Be gone!

Shams-i Tabriz, you are the soul and all creatures the body.
How bodily forms revolve before your soul and your body!

VI

O kindhearted *sāqī*, our black, black passion has increased;
to these yellow-faced sufferers give red, red wine.

O my Prince of *Sāqī*, o succourer of my soul,
the time has come for action; act like a man, o Master!

You who make mind and spirit drunk, what is that in your hands?
Bring and put it out before us; don't keep it hidden, my friend.

You who make the heavens unsettled, the intellect befuddled,
open your arms for a moment; my anguish has turned me yellow.

O Master of chivalrous brotherhood, o preface of prophethood,
o Khusraw of manly kindness, do not hide when tasting halva!

You chose seclusion from us, and have bought yourself a mirror,
so that none but you may see those lovely faces of yours.

In every place and dwelling your love has made a window,
that people may be illumined by you, with your sunlike face.

If you won't listen to this - won't try to show compassion -
I'll present you with a *tarjī*; perhaps that will arouse you.

Light of all eyes and hearts, like the eyes You are the leader -
You whom the soul has learned to be its life-enhancer;

whichever way the soul may face, its face is turned towards you
albeit, o my life and soul, it knows not where you are.

Wherever You may be, You hold the party of the Covenant:
with noble kindness You bestow drunkenness and existence.

You put security in the heart, then pull it in all directions:
sometimes towards constriction, sometimes to heart-expansion.

Despair has perished in the street of benefits from You;
in the refuge of Your cave a dog attained to sanctity.

Whoever hastens that way, Your moon shines forth upon him;
he wins kingship in the Unseen, and the intellect of 'Alī.

What can one say to him when He is looking for the needy?
His robe-skirt filled with gold, He comes begging for a beggar!

Come, expound these roots and branches in some different way;
paint a miniature on this trackless ocean, and map it out.

My heart gets lost when I try to explain about the Beloved.
How can I search for Him when myself I am lost to myself?

I do not speak or search; I am submitted to His hand's decree.
He is the *Sāqī*, the Everlasting; I am the cup or goblet.

If I am thorn or hedgehog, through You I become silken.
Though I be in a thousand pieces, on this road I am unified.

If I win one kiss from You, I become all Spirit, like Jesus;
if I can smell Your apple, I yield up my soul like Moses.

I am a ruined house, kept up by the treasure of Your bounty.
You are the Water of Life; I, like the stream-bed, am Your carpet.

My heart used to be kindly in its dealings with people;
today I am peevish, so that none but You may find room there.

So rare is Your beauty, so subtle the very imagining of You
that my passion and turmoil remain unknown to any confidant.

A torrent of love has poured down from a lofty eminence.
For God's sake make a dam to hold it - reunite me with You!

VII

Drunkenness and being in love, youthfulness and our Beloved;
New Year's Day and springtime and meadow call "Welcome!".

Never have this world's eyes seen such a springtime as this!
A very alchemy is sprouting from the earth and mountainside.

Next to every tree there is a houri of blessed fortune;
if you are allowed to see her, she will show her face in secret.

Blossom is drinking of the Spirit's wine, one cup after another.
Do take a look at him, for he is calling, greeting you.

If you didn't witness his wine-drinking, look at his vomit!
The best of health to you, Blossom, and welcome to you, Wine!

Says Lily to Rosebud, "Get up, quick! Why are you asleep?
The candle and the beauty, wine, temptations, all are here."

Sweet basil plants and tulips have picked up drinking-glasses.
From whom comes this munificence? From whom could it be but God?

But for the Divine Truth all men are beggars, sad and sourfaced:
secretly like 'Abbās the Syrup-man, while outwardly like rich men.

Importuning a beggar is not a sensible thing to do!
If he had but one drop of wine, he would be drunk just like us!

Narcissus spoke secretly into Rose's ear, and said:
"May God's protecting shadow never be away from us!

We all threw away our patched-up dervish robes last year;
we don't begrudge our very lives, much less two or three tunics."

You who gave away your old things, here - take new ones in return
to spite the feelings of all malicious, foul-mouthed misers!

All kings give robes of honour; this King, intellects and heads.
Lives and souls beyond number this King possesses to bestow.

O smiling garden, go and give thanks for the clouds.
The *tarjī'* will recount the rest. Be patient!

May a myriad new mercies, sent down from Heaven,
fall unstintingly each moment on that lovely face!

That face which the faces of human beauties veil and mask;
they are all annihilated when that face unveils itself.

How could Venus display her face before the splendour of the Sun?
How could a mosquito launch an attack into a hurricane?

Joyful is the springtime in which your gentle breeze is blowing!
How happy the aspiring disciple whose aspiration's goal is you!

One moment, out of love, I girt my loins to serve my Friend;
he brought a golden crown and placed it on the crown of my head.

How could he who has stripped naked and plunged into your sea
be other than pure-hearted and pure in his beliefs?

He who, through your favour, has acquired the weapon of virtue -
equipped with such a virtue, what corruption need he fear?

Anyone who puts reliance upon your loyal good faith
has gained a goodly footing on this roof that has no pillars;

forgiven for "*what hath preceded*" and for "*what shall come after*";
safe from being cut off, from being shunned, and from rejection.

The world has grown verdant because the Water Controller
has given the Water of Life to men of the Latter Days.

That good fortune which past ages used to search for in dreams
has come to find and help the people of the Latter Days.

It is not the long-fingered who will have the halva to eat:
that person shall eat it who is acceptable to Kayqubād.

In its plenitude His compassion's sea surges in waves;
every moment it roars out, calling: "O My servants!"

You are the origin, and the season alike, of spring.
The third *tarjī'* is coming. Now listen to a story.

Night had fallen, and everyone was hastening homewards.
All of a sudden, at the time of sunset prayer, a daybreak came!

That Soul of which all mortal souls are no more than shadows -
that Soul arrived upon the scene to minister to those souls.

To rescue people from this prison, this place of confinement,
he laid a saddle upon Rakhsh and swiftly fastened it tight.

From the bonds and snares of sorrow which have blocked men's way
each moment brings some deliverance, but the Rescuer is unseen.

Open your breast, breathe deeply, for a fresh breeze is blowing;
the dead are brought to life, and dried meat is revived.

If you do not believe this, go into the garden and see:
that soil has tasted one drop of the wine brought by the breeze.

If the oppression you have suffered has put a lock on your heart,
now they're beating drums, proclaiming that a key has come for you.

Though people may pour scorn upon the hopes of true lovers,
how could the lips of those dogs ever make the sea unclean?

It is the Sufis' feast-day; these drums testify to that -
and even were there no drums, how would that detract from the festival?

The final market day has come. Well now, what have you bought?
Happy is he who paid one bead and bought with it a jewel!

He recognized the defects in the huckster's merchandise;
he chose to love the True Friend, and he chose a wondrous pearl!

Rare is the triple-strength new wine you have, lawful to drink!
The wine-cellar of eternity - happy the one who hid in there!

Each moment a new spring and a new wine come into being;
its soul, like the flowers, rent its clothes a thousand times.

I saw Love, with a goblet in the palm of his hand,
saying "Greetings from our party to the true lovers!"

VIII

Drunken Bulbul, for God's sake
see the roses' assembly and ascend the *minbar*.

Now make the utmost of these few days,
for the lissom rose has no loyalty.

You whose song sustains the brides of the garden,
it is the spring season, so welcome it in.

Before this, too, my soul and your soul
have known one another from bygone days.

Let us take a long look at each other's face,
whilst unseparated in face or in body,

that at that new Gathering we may recognize it -
seeing that we are such chameleons!

On account of one sin the form of Joseph
took on for the ill-willed the form of a wolf,

when because of a single wrong action the form
of that sweet-faced Khusraw was concealed from their eyes.

So when that appearance of his is transformed
how will you recognize him with these same eyes?

"O Lord, show it to me as truly it is":
such was the Chosen One's petition to God.

Arise for the *tarji'* and tell what remains;
mark it out and delineate it clearly.

You whose face is the envy of moon and fairies,
you have spread your wings; where are you flying to?

Hey, give me some valid pledge, then you may go.
Your departing is no easy matter for us.

The world's kept alive by your water of life;
the weak-hearted are drunk thanks to your drinking-trough.

What does the Earth matter? This bright azure sky
is contained in the circle of heaven that is yours.

I have done with this now. By God, tell me the truth:
whither are you moving away from this house?

If you will not tell, then the evidence will come
from your eye, that narcissus-like maker of mischief!

In both worlds, You alone can get anything done.
Tell me truly: just what are You trying to do?

Your ocean-like soul has begun to feel cramped
in this dead-end land of the three dimensions.

How could you not tire of this brackish water
when you are Water Controller of two hundred Kawthars?

By the grace of God, from your legs there have grown
wings like Ja'far's, to soar to the heavens above.

Your poet has put his hand over his mouth,
that the King may compose poetry for himself.

The King is saying, about the *tarjī'*,
"Complete it in three; the rest is for you."

You for whose sugar candies the angels are parrots,
I am a jug-maker; I make jugs from sugarcane

but I am a poor man. It is time to pay *zakāt*:
pay your *zakāt* to me with your rubies.

You are foremost in charity; now most of all
is the season of charity, time for ritual prayer.

See! Ramadan's come, it is *Qadr* and Eid;
on that night came the order of immunity from you.

Thirsting for your sea, I have such a lip
as thousands of Euphrates could not render moist!

The dimple in your chin's a well, my heart's prison;
why should I seek deliverance from that well and prison?

The bottom of this well is as broad as the sky:
its extent is a match for sharp-sighted men's vision.

You are the form of Love, yet you have no form.
This multiplicity can be described, not the Essence.

Yet speak yourself, for the words of Creation
are vain talk compared to your discourse.

Tell us yourself, King of the chessboard of Being -
o you who have checkmated all other kings!

Since I have sung three stanzas, grant that I
may speak in Arabic; *"O happiness, grant it!"*

*O Moon of Beauty, Remover of Darkness,
favour us by arising with cups everlasting.*

IX

Once more this drunken heart of mine is maddened by those bonds!
A crazy man is one who has lost his heart and is not tied.

The drunkard is a person who has no awareness at all.
The gnostic is our heart, which is beyond number or reckoning.

In the circle of that Sultan I am the gem within the ring.
O blind man, look at me: I am a rose, the King is candy.

I am not of earth or air, nor of fire nor of water;
I have become that universal entity which oversees all oaths.

I am Jesus, that Moon, for I have passed through the heavens;
I am Moses the lightheaded, for God is inside this ragged dress.

I am crazy and drunk; I have broken the cup of my body.
I will not take advice: what place is there for me to take it?

Why am I a Sufi? Because I am a reprobate in the tavern.
Why should I drink from a cup? Who is content with mere cupfuls?

Why should I be a droplet, since I am drowned in that Ocean?
Why should I be a corpse, when my heart and soul are alive?

Whilst body slept in this bath-furnace, soul went to that Garden,
leaving me, with nowhere to go, and this flute that is lamenting.

Steering clear of my self, I leaped up from the Moon's orbit.
I voyaged to the Throne of God; I drew a wondrous figure.

I returned from the Sultan with standard, drums and firman;
drunk and singing ghazals, and seeking pre-eternal mysteries.

Once more this crazy heart is sundering the chains that bind it -
is flashing forth like lightning, like a lion when it roars.

My soul is flying like an arrow from the bow of my body;
like a moon, my heart is shining from the pinnacle of Libra.

The soul is Joseph of Canaan, fallen into the body's well;
the heart is the garden's bulbul, fallen into this ruined place.

In my drunkenness I totter up and down like a jasmine.
That polo stick has me rolling like a ball over the field.

I am Sultan of Sultans, I am both this and that;
I am the Sultan's treasurer, I am full of pearls and coral.

I am beside the King of Kings, I am both slave and king;
what place is there for Gabriel, where God and I are present?

You lacerate your gullet in drinking people's blood
like a naked dog - even if you wear a dervish's patched robe!

Why ever do you make your home in the stall of those oxen?
Become pitiable; be sacrificed for the feast of such a Sovereign!

When Aḥmad sees me sallow-faced and so intoxicated,
he keeps on kissing my hand, and I his feet.

Today I am an Aḥmad, but not the Aḥmad of yore.
Today I am the Sīmurgh, not a chick that falls for every bait.

The King of whom all kings are but the muleteers -
today I am that King, not the king of the day before yesterday.

Of the God-given liquor and the drink of "*I am the Supreme Truth*"
everyone has drunk in cupfuls, I by the jar and bottle.

I am the *Qibla* of all souls, the Ka'ba of all hearts;
I am the place where that Throne prostrates, not a Friday mosque.

I am a clear mirror; I am not a darkened glass.
I am the crest of Sinai, not a breast that's full of malice.

I am drunk with the Eternal, not drunk from vineyards' wine.
I drink mouthfuls of true life, not mouthfuls of pottage.

If you are a falcon that flies to such heights, where are those kingly
pinions?
If you are really not a bear, why are you wearing an ape's face?

You who have turned pale as gold in yearning for that silver-bosomed one,
gold is in love with my colour, while you are in love with a trinket.

In the *khānaqāh* of the world, in this earthly *madrasa*,
I am a Sufi of pure heart, not a Sufi dressed in wool.

Hush, get behind the door. You are the veil over the secrets,
for the qualities of Compulsion and Concealing well befit us.

X

Is there anyone whose story is not similar to mine?
Is there anyone who has not been ruined by the Friend?

Is there any head that is not drunken like my head?
Is there any heart that is not wounded like my heart?

All matters in this world appear diversified,
yet all amount to no more than a single matter.

Whoever has complained that the Desired One is not there,
know that he also is drowning in the heart, is a heart-seeker.

Around the world I searched for those who were strangers to me,
until I learned for certain that nobody is a stranger.

All customers together add up to just one customer;
there is only a single row of stalls in the market.

To him who has seen the rose garden's true nature
it was revealed that not one thorn exists.

The jug was made of ice, and I put water in it;
it all turned into water, and there is no trace of the jug.

The universe is an indivisible entity;
the harp of the world is fitted with but one string.

The evil whispering of this number and opposition
is but a deceiver that plays empty tricks.

There is in these words a discrepancy, yet
it does not arise from the eye or its vision.

The heart's locus has no area or circumference;
words spoken by tongues are mere points of dividers.

Strength and lack of strength both come to the same thing;
I have not the strength to say more than that.

If you are drunk now, lay your head down here. Do not go,
because there is mud about, and no firm path.

Another drunk will steal your money-belt -
don't imagine there are no cutpurses but you!

Since you gained a safe-conduct from Him Who is our Goal
all attributes have been concealed from your view.

Once again the Joseph of the beauties has come,
hauling a hundred people like Zulaykhā by their chains.

Seeing this panoply, the moon tore up its robes;
the heavens' sphere is crying "*Is there yet more?*"

This whole lower world has turned into a saltpan;
who knows whether one will turn out pure or unclean?

Once again the Supreme Intellect has broken all pens;
once again True Love has rent his collar.

Zulaykhā did something no one else ever did:
a slave purchased one who was really her master!

Once you have got drunk you must have a kiss;
plant your kiss upon lips that have tasted that wine.

You're very lovely - may the Evil Eye be far from you!
How happy are the eyes that have beheld your face!

To behold your face is a pleasure most rare:
how happy are the ears that have heard your name!

The rays from your goblet have filled the whole world.
The tumult of the Morn of Resurrection has begun.

No longer can any cure restore to them their reason:
this bewildering event has caused Reason to vanish.

Once an arrow has sped from the warrior's bow,
it cannot come back, but races to its goal.

When the hoopoe - the soul - starts forth from its cage,
Love leads it to fly to the Glorious Throne.

The Spirit departs, bearing sword and shroud,
and heads for the Sovereign and Lofty Palace;

delivered from care which had oppressed its heart,
leaping over all thorns which had pricked its feet.

It made the skies' wheel spin and the moon say
"Every morning you give us a thousand feast-days."

Now is time for the *tarjī'*, and my heart leaps:
my beloved is showing his approval of these words.

He is drinking this cup; I shall bring him another.
I shall not leave him cold and sober.

I have bought him with gold from the realm beyond Being;
how can I keep him without wine and victuals?

Both savouries and sweets I give to him freely,
but I do not press him as though he were a grape.

I keep him concealed like a secret of mine;
I scratch him gently, just like my own head.

He is my refreshment, my spirit's comfort:
I cannot picture him as a stranger or foe.

How could I strike him? My fondness and love
will not let me speak to him impudently.

If the four humours' pomp is put to flight
I'll be stand-in and deputy of all four, for him.

On journeys I am his companion and guide;
at daybreak, his cupbearer and his wine-merchant.

What good is the prattle of silver and gold?
Kindness makes me gold by the assload for him.

It is he who is captive, yet things which I do
make you say it is I who am captive to him.

When he closes his mouth and ceases to speak,
inasmuch as I interpret, I act as his speech.

And if his heart grows hot from vexation
I am a fan and a light-headed breeze for him.

If he wishes to contemplate the Unseen,
I am a mirror for his eye of spiritual vision.

If he comes down to earth, like Abū Turāb,
I sow the whole earth with tulips and roses for him.

And if he goes into the garden of souls
I am jasmine and verdure and rosebeds for him.

The turn of the *tarjī'* has come, o my soul.
Surge and billow, o my pearl-scattering sea!

Dawn has broken, o *Sāqī* of ours. Drink, drink!
You whose face makes our hearts' passion boil, boil!

Your reddish wine is just like a panther:
in its paw, sorrow's wolf is a mouse, a mouse!

When it climbs up into the castle of the brain,
headlong down from the roof topples sense, sense!

As it tugs Reason's ear in its own direction,
the pain makes Reason cry "Ear, ear!"

Wine tells it: "Get up and prostrate to the Loved One -
right at the feet of this wine-merchant Moon!"

Reason asked, "When did he come? I did not see him."
Wine said, "Whilst you were sleeping: last night, last night."

The lover comes to his drunken mistress;
no suspicion of that has her spouse, her spouse.

Love is crying out to the Unseen World;
that clamour is unheard by the animal senses.

The town is full of the noises of asses and oxen;
on the mountain top there are the sounds of wild beasts.

The Turk is mounted on this single wine-cup:
another goblet for the pair, the pair!

Once you have been filled with the Wine Everlasting
you'll never see a goblet that's empty, empty.

All inanimate beings will give you their greetings
and tell you their secrets, like friends and relations.

Once the Spirit Supreme has embraced you in love
all forms will become spirits before your eyes.

The time has come for me to dance in a circle:
With face unveiled, Love is singing ghazals.

Like the red rose, Love comes riding out;
all the sweet herbs follow behind it, like troops.

Bring sweetmeats and wine and sit before me,
you whose face is a candle, whose wine is of fire!

XI

Come, for the King of kings is summoning back the falcon souls.
Come, for the shepherd is driving the flock towards the plain.

It is spring, and the Turks have all headed for high grazing-grounds;
the time has come to migrate from winter to summer pastures.

Don't give the sheep withered old hay and leaves to eat.
Field and thicket are smiling, scattering brand-new leaves.

Come here, you trees whose fine robes December carried off:
justice's springtime has come back to award damages against him.

Hoopoe and ringdove called out, "Start smiling, weep no more:
that Solomon has returned who would do no harm to an ant".

Good Fortune's herald has proclaimed: "The world's become like Paradise.
Come, for this form and figure resemble the Beloved's grace".

The cold breath of winter, the tears of April's clouds
were meant for this, you know: to make the world smile.

Take your stuff to the orchard, since rose and lily have smiled.
Perhaps the Friend will be there; who knows where good fortune lies?

Certainly that Sweetheart is there, Master of the Fount of Life -
for the dead garden lives again, and He alone can bestow life.

When He enters the bower, rose and rosebush fall prostrate;
when He enters the sugarcane field, He turns canes into candy.

The trees are like Jacobs who have caught sight of their Josephs.
Endurance saves all the parted from their parting in the end.

Spring has come, spring has come, springtime songs must be sung;
make a *tarji'*, that I may tell how the blossom came to open.

Is that spring, is that spring, or is it the Idol's face?
The tree dances in the wind; it is restless like me.

What a gathering of fairy children, what a flourishing rose-bower!
So laughing, so happy: that is thanks to the Creator's grace!

Is it a wondrous garden of the mind, is it a blend of milk and honey,
or that wine which brings no headache to the brains of all the élite?

Your head hides in your collar as your rosebud mouth smiles.
Why does it smile in secret? Is it perhaps for fear of thorns?

Narcissus's whole body has turned to eyes. Lily's mouth is dumb,
as if to say: "Hush! Enough of talk; now is time to take note."

On the hill, Tulip is like Majnūn - liver scorched, heart bleeding -
for love of his graceful sweetheart whose cheeks are fair as roses.

Sweet basil exudes incense-smoke; the time of communion has come.
plane trees stretch their arms out wide; this is the time for embracing.

Now leave garden and peonies, and expound inner realities;
that is the work for us, my soul, and this is the time for work.

Realities are the very soul of Love, which drinks the ocean dry;
its dropsy makes it need Truth, as it thirsts for the King.

Such Love, with its victorious splendour! When it took to gambling
it lost both worlds and life on top, yet still goes on gambling!

Within this Love are meadows, orchards, perpetual verdant spring.
Indeed, it has no spare time, since outwardly too it is spring.

Here comes the third *tarjī'*, pouring my tears on the Idol.
He gets excited, throws punches, scratches my face in anger.

Come, Sultan-like love; what have you brought with you again?
Your generosity makes land and sea appear bereft of noble kindness.

You come strutting drunkenly, you come with cup in hand -
the pure ones of the whole world are slaves to that one dreg!

Your least goblet is an ocean, your smallest beads are Gemini,
your smallest gnat is an 'Anqā, your least calling manliness.

How happy illness makes me, since you come to ask after the sick!
Good health makes me truly ill: when I was well you would not see me.

Come, o love beyond all form; what lovely forms you possess!
I am stunned by that colour that is not red nor yellow.

How fair and soul-refreshing you are when you assume an outward form!
When you cast off form, you are that same love and unique being.

The heart's springtime comes not from moisture, nor its autumn from dryness;
its summer comes not from heat, its winter comes not from cold.

Blessed is that moment when you come and tell me, "By our oneness
I am yours, you are mine. Why are you sad and sorrowful?"

In you, o lionish love, bloodthirstiness is not a failing:
who has ever asked a lion, "What kind of lion are you, who drink blood?"

Each moment souls tell you, "May our blood be lawful to you!
Whomever's blood you drink you cause to live in eternal delight".

Heaven's sphere patrols your court for fear of losing your moon-face:
the sphere keeps twisting round in fear lest you suddenly turn away from it.

It is no wonder that you flee from the fourth *tarjī'* :
the lion of love is very thirsty and intent on shedding blood!

Come, do not flee from lions: fleeing is immaturity.
Say "*Sooner fire than shame*", for death is better than dishonour.

When the commoners of the garden donned green robes, Rose came
and reddened its tunic with blood for shame at its common dress.

Tulip's raiment is rarer: it has black as well as red,
its collar has the sun's hue, and its skirt is evening-coloured.

Bulbul opened his mouth and said to Rosebud, "You shut-mouth!"
She told him, "Don't look at what's closed; look at my wine-drinking".

Bulbul answered, "Hey! If you're really a wine-drinker, then
since wine sets drunkards free, why is your foot stuck in this trap?"

Rosebud replied, "Heads and feet are all that you know about.
You are enmeshed in news items, being absorbed in daily history".

He said, "I am aware of other things, too. I am the Beloved's messenger".
She said, "If you are a gnostic of the Friend, why are you caught up in
messages?"

He told her: "Listen to my secrets. I am drunk and I am sober.
When I am effaced by the Heart's Repose, know that this serenity is from
Him".

This drunkenness is not like other drunkennesses, nor this sobriety like
other sobrieties.
Those are shadows, this is the sun; those are low, this is lofty.

Should one drop of this drunkenness drip onto the minds of earthly men,
neither world nor man, nor compulsion nor self-will would remain.

Sometimes I am made drunk by His eye, sometimes I drown in His candy.
O heart, come to yourself at last, amidst candy and almonds!

But I will not start on the fifth *tarjī'* without permission.
For Shams ad-Dīn-i Tabrizī is ordering me: "C'mon!"

He tells me "C'mon, go ahead - I am a garden, you're a bee -
that your blood may turn to honey, your beeswax become luminous."

The bees of the Friend's garden have filled the world with honey and candles;
you will not flee from candles and honey if you belong in this banquet.

Do not feed off alien gardens lest that honey of yours be ruined.
Do not look at an alien bee: he is a foe and you are naked.

What beauty, which one so ugly receives from one so fair!
What keen eyesight bestowed a sun from so far away!

O heart, resign yourself to His thorns because His rosebed says:
"Though I am boundless musk, there can be no union with camphor."

Why are you a man of modesty and repute? You must be candid, like Majnūn.
Nobody who is so shy will find that One Who is so thickly veiled!

When the Friend's with you Heaven's blessings spring up on Earth;
and if you are in Heaven there is no soul as happy as yours.

Your soul is Isrāfīl, for when it calls you are brought to life.
Empty the flute, your body: you are the Trump of Isrāfīl.

Foes and brigands by the thousand have appeared for this purpose:
that when you save yourself from them you may know who gave you victory.

That Bull and that Ram which became stations of the Sun
the Lion cannot touch, nor can they ever be overpowered.

You don't receive loving glances, nor see Him Who bestows them.
Why are you deprived of both? Because you're imprisoned by what is visible.

Now I come to the sixth *tarjī'*; if my perception is not clouded.
I am so dazed by this separation that you'd think I was eating hashish.

Universal Intellect's light has so dazed and stupefied my mind
that it has made opium, hashish and boiled wine superfluous!

When the royal drum comes, for what does Satan's goblet count?
Once a tender mother comes what does a wet-nurse's love matter?

Why should I gain learning and knowledge when I am engrossed in love for
Him?

Why should I carry dates to Basra? Why take cummin to Kerman?

Thousands of scholars and learned men are slaves to one eye of true vision.
You will see the smallest lion triumph over any bull or elephant.

O glorious, life-bestowing Sun! When but one beam flashed from it
thousands of human souls sprang up from dark, opaque clay.

Every shadow that follows that Sun which leads the prayer
is laid low, shadow-like, in sorrow at the omission of *takbīr*.

There is a way from the nightblind scorpion to the Scorpio of the heavens,
but only he who is not tied down to *Hira* will see Makka.

Love is the caravan-chief of *Hajj*, Envoy of Fortune's Ka'ba;
whilst on the way he'll save you from any wicked men and women.

How well I am provided for by those dates which heartened Mary!
Those dates have made me full of heart; I have no love for figs.

The aged world has become youthful by loving these lucky ones.
How lovely are the sky and earth, that old man and woman!

Don't look to us for correct words: here look for a broken heart.
Its every word comes like a teacher to pain some literary critic.

Decaim the seventh *tarjī'*, that this speech may be complete.
The heavens are seven, the earth is seven, the limbs are seven, as is
the week.

Come, Moses who with your hand turn a staff into a serpent -
display to your Pharaohs the miraculous powers of Moses.

In one moment, o soul's springtime, you make the world verdant;
you bestow fruits of reality on pretence's barren tree.

Give every fruit a fragrance, send streams running on all sides,
make cypresses and *Tūbā* trees smile with their blossom.

Here with those rivers of wine make all the hours of the orchard
too drunken and ecstatic to recognize the Refuge-Paradise.

What spiritual forms you have fashioned in concealment!
For they have set in motion the figures which Mani painted.

Those sweet herbs, martyred ones, whose blood December shed
you have raised and brought to life through Resurrection and Creation.

They have put on light clothing given by the Provider for daily needs;
the green tongue of every leaf has voiced a claim for reimbursement.

On every branch a bird is singing out our destinies:
who will die this year, who will live on to feed upon this world;

who will be born of mother; who will lose his head to the winds;
who will be caught in ills and troubles, who will gain wealth of glad
tidings.

Perhaps Rose understands this: she is turning red and yellow.
Since the leaf on that branch trembles, maybe he has grasped the meaning.

The fire of God-fearing consumed the world of "all but God";
A lightning-flash, sent by God, struck and set fire to piety.

Take these seven *fatvās* before the Chief *Muftī* -
a *tarjī'* of such verse as burns up the light of Sirius!

XII

Thanks to that drink of wine the Sufi is "detached" from his cup:
in his extreme drunkenness the cup has fallen from his hand.

Since his drunken state left no room for his heart or wits,
no wonder there's no room for his cup or goblet!

"Alif has nothing" - that was your very first lesson -
hence it came to be leader, commander, victorious.

The letter *hay*, though it, too, like *alif*, "has nothing",
resembles *jīm* in form, and *jīm* is a dotted letter.

As written, *mīm* is compounded of *alif* and *hā'*
but in a singular entity compoundedness is a defect.

So God's Envoy was feasted without goblets, without cups,
that the entity of Muḥammad might be self-collected.

The heavens' roof stands alone, without walls or pillars;
when other roofs all fall, it will remain "*firmly upraised*".

Higher than this ancient sphere is a subtle World.
In that region the Spirits renewed are waiting,

stripped bare, on this stream's bank, for their washing.
To the sight it appears not a stream but "*a lofty pavilion*".

Demons and fairies have created it to deceive the eye,
so that what is chilled water has the appearance of glass.

Take flight from deception, go to the nest of Divine Approval,
so you may come alive, delivered from breaths being numbered.

I will make a *tarjī'*, Master, for this rhyme is constricting.
No, I'll breathe not a word: all our talking is shameful.

I breathe not a word, yet the breath of "*We breathed*"
breathes into me; and the sound reaches the Pleiades

when you pluck and whittle this reed-flute, my body,
from the reedbed of Beyond-Being, *Glorious and Exalted*.

The heart was at one end of the flute, the mouth at the other;
its mouthpiece sucked cane-sugar from the lips of True Love.

When filled up with His breath and made drunk by His lips
it felt tight and tipsy and then ululated.

By Allah, were a mountain to taste the wine of those lips
mountain would become like sand from the impact of that epiphany!

The flute is a veil for those lips. Were the lips to open,
neither Heaven's spheres nor anything high or low would survive.

Sing out in Beyond-Being, o flute, and look kindly
on a hundred Laylās and Majnūns, tenscore Vāmiqs and 'Azrās.

Every atom opens its mouth to say "Bravo!":
inside any atom, a whole desert would seem a miserable speck.

Go quickly from Abyssinia - the body - to Anatolia - Paradise,
that the Emperor may raise you to the Exalted Palace.

This place is not like that place, that you might remain here.
Here, look for a pleasant place: join the battle-ranks!

Come, it's time for *Jihād*, time for true men to charge.
Don't be yellow, split their line with your assault!

The third *tarjī'* has come, and You, o God, have said:
"Do not weep for what's lost: I have substitutes for it."

That minstrel with sweet mouth and lovely tunes has come.
All souls are drunken, saying "That Beloved has come to me!"

Blossom started smiling, the Rose tore its dress
because Hyacinth and Jasmine have come from Non-Being.

The souls of the garden took flight from December's blasts;
the spring season's here, and each soul has returned to its body.

The beauties have arrived from some hidden idol-temple
in spite of autumn with its iconoclast nature.

As all the trees opted for patience in December,
if that separation was a dungeon, patience was their escape-rope.

When the desperate one showed patience, relief soon came to him;
when he showed goodly character, the lovely beauty came.

On the feast-day of Spring the cloud scattered rose-water;
high in the air, thunder started beating its drum.

A garden filled with beauties neither Turkish nor Greek -
behind the veils of the Unseen are legions from Khotan.

Many a soul fell, like Joseph, into a well of deadly peril
and imagined it was lost, while in fact entering its homeland;

for the route to Khizr's water is shadowy and dark -
it was by thorns, after all, that the rose reached the meadow.

Be silent, though most of the ghazal remains unspoken,
that the king may speak, since he has joined this gathering.

O my moon-faced one, lovely of figure and stature,
arise, since from love of you tumult has arisen.

XIII

The messengers from Heaven, who are privy to our secrets,
are carrying us, drawing us heavenwards.

The spiritual beings from the Throne have arrived; look!
through the glory of good fortune's Sun how glorious they are!

We set off, following them, like shadows,
that shadows may drink at the source of the Sun.

Because they are sun-worshippers, shadows, too,
are travellers whenever the Sun goes travelling.

It is through the First Intellect that intellects reflect;
these intellects are directed by his Intellect's control.

First He planted the seed, and at last it became a tree.
No, open your eyes! Neither event is first or last.

The Sun, Shams-i Dîn, being "of neither East nor West",
the journeys of his shadows take place in other spheres.

True men, like the Spirit, travel to far horizons:
they are not attached to staging-posts, saddles or mules.

Thanks to the sun, our water and clay have become like Spirits,
and our members, like Spirits, fly up beyond the heavens' wheel.

No; what is even the sky-wheel, that our Spirits should go there?
This body, soul and Spirit are all conjoined with the Beloved.

Lips were dry and eyes wet in sorrow at that separation;
now by reunion's glory they are no longer dry and wet.

They went and came back with what they sought, while others
are obscured by water and clay, like their own water and clay.

Beyond the four humours is the character of true lovers:
they are tenscore years' journey above the four, five and seven.

As the Quintessence tugs the nose-toggle of the Spirit
make a *tarjî*! speak! Come on and take flight from these four!

Head towards the heaven of spiritual realities by that way
on which the traveller goes neither mounted nor on foot:

around Love's orbit, yet how can Love have an orbit?
Charge on, hot, bright and cheerful, like the sun!

On this journey, following blindly is like a staff in your hand,
and the splendour of the route will make your staff a Zū 'l-fiqār.

Moses struck with his staff and sweet water gushed forth.
That was Zū 'l-fiqār: it was that which made it lustrous.

Today my heart came in, armless and legless like the sky-wheel,
the headache having left its head thanks to ruby wines.

I said, "O heart, what has happened that you act so cheekily?"
It replied, "The Beloved gave me wine with my breakfast.

Today I am a bold lion-catcher; I attack male lions
because I came intoxicated from the meadow.

In the celestial meadow, where the Bull is with the Lion,
I kindle a fire so that they may burn in these sparks".

B and E are flint and iron in the process of Creation.
In Being and Non-Being they are an incendiary that rains stars.

The stars of good fortune leap towards the true lovers;
a star makes their fire-missile as lovely as a hundred pictures.

The stars of ill fortune, unlucky though auspicious of face,
are like roses when promises are made, but like thorns when it comes to
keeping them!

Another group have transcended their fortune both good and ill,
like a star effaced by the sun of the Beloved's beauty:

there are neither fear nor hope, neither separation nor union,
neither sorrow nor joy, neither concealed things nor revealed.

The third *tarjī*, like thrice-boiled wine, increases one's merriness;
if you get dizzy from triple-strength wine, be dizzy; that is fitting!

Triple-strength wine is made from Intellect, Love, and Spirit;
it is like a balm for every wound, and it cures every pain.

Something is wrong with the brain if, when it drinks this thrice-boiled wine
of mine, it does not grow heavy: it is not worthy of such a gift.

Thanks to the goblet of the Sun of Truths, in every age
flint has turned to rubies and agates and the earth is wealthy;

not a ruby of the kind that knows nothing of its own cheek,
not an agate of the kind that testing proves to be amber;

that ruby which is as roguish and as cheery as Baal,
and this king neither paired with nor apart from the bride.

The slave of God is special, but when the slave has died
the slave has become naught - and all after naught is God.

Much has the mind striven to catch one scent of this negation.
not one scent did the mind catch: all its effort comes to naught.

Only that being caught it which became totally non-being:
Perpetuity is only for him whose totality is annihilated.

When effaced from existence, absorbed in the beauty of God's Magnificence,
it became absolutely existent and is devoid of pride and pretention.

Once God's Attribute was present the human attribute was no more;
the former is the all-illuminating Sun, the latter Suhā's twinkle.

The annihilated one's Spirit is a mirror for the Divine Beauty;
in Love's banquet his body is the goblet that displays the world.

All who have quaffed the wine of mysteries from this goblet
are lost in union with the Beloved, drowned in the Encounter.

All copper becomes like the Philosophers' Stone through the Lord of Glory's
light.

This is an amazing craft; this is a wonderful alchemy!

Seek the elixir of Love in His Existence,
that by the bounty of His Grace you may become entirely That.

XIV

O you whose figure and height are the envy of the tall cypress,
will no smile come to your face? Smile, for my heart's sake.

You for whom the world's in ferment, be gracious, sell cheaper!
Tell the truth - what's the cost of one sweet-tasting smile?

When the sun breaks out in smiles the world's tinged with yellow;
a hundred moons and a hundred suns acquire smiles from you.

Tulips and rose-leaves are reflections of you, o Moon.
See the sugarcane filled, ring upon ring, with your candy.

O Sun, your countenance has unsheathed the sword of joy,
has struck the neck of bitterness and uprooted grief and sorrow.

The Moon's time is over; bright-faced Venus has arrived.
The world is now a rosebed where thorns have lost their hurt.

The King holds an eternal feast for the true lovers,
and fits golden shoes upon the hoofs of every charger.

All this too has passed. Come quicker, dear one!
Sugar is an ear-ringed slave to your sweet lips.

Come sooner, come sooner, that I may give my life and head,
that the earth's gloomy face may bloom like a flower.

We and our partners are merry; we drink from Truth's goblet.
A handful of wild rue upon the fire, for the evil eye!

The scent of union has reached us; Rīzīvān's garden is in bloom.
Make peace - "*Peace is better*" - to spite deceitful demons.

Freshen yourself and liven up, ready for the *tarjī*!
lend a fresh ear in order to hearken to a story.

Right at daybreak the King arose, lightheaded and tipsy.
He beats the drum for himself; what can he have in mind?

The sky waits to see what our hero will do next.
Whatever he does, say "Do it!" - all he does is life to us!

Each moment a garden of yours appears before the heart;
such generosity surpasses Ḥātim-i Ṭā'i, for all his giving.

You who are like a tall tree, *qibla* of all who suffer;
whose leaves and fruit are dazzle, whose moist branch is true -

one person is lucky thanks to you, happily eating fruit,
another is perplexed and dizzy, wondering where on earth he is.

Rub your eyes so that sleep may quickly leave you:
it will be revealed that that tree is next to your thoughts.

Thoughts are springs which that tree has caused to flow.
Clear the mud from the stream, for it makes water impure.

If the water begins to belie its own source,
black soil be on its head, for it is a great babbler!

O vain appetite, more stinking than wild leeks,
until disaster strikes you, you will never say God exists!

The ass, being beaten, went off and began straying;
it forsook the road and headed towards where the grass was.

How can safety and protection be found where the grass is?
Do not be misled by greenery: a black wolf is at your neck!

Listen to the *tarjī*; turn back to the road:
encountering the wolf is more bitter than hunger!

O you from whose door of mercy every moment brings a blessing,
from all of that mercy send us one single mercy.

You in whose tavern-ruin the cup you are seen in
has given every atom a different kind of pleasure;

with each breath it puts a new spirit into a corpse;
with each breath, never ceasing, bestows new delight;

your pitcher ferments, the flute seethes with excitement:
its soul is lost in ecstasy once it takes a drink.

Pardon the tipsy soul if it broke jug and pitcher!
It got drunk; how can drunkards avoid making blunders?

He has set a high standard in joy and amusement.
The evil eye be far from him; by God, your ways are delightful!

O Envy of Vineyards, when your scent beats on the brain
it fills with Spirit's bliss, without trouble or defect.

Spirit and angel were intoxicated by a mysterious wine;
The sky-sphere was laid low by some unseen figure.

Each moment there comes to me a spouted jug full of wine,
every hour my love for you brings me an uproarious state.

He who is the very way of the faith is full of sweet herbs -
at each footstep a garden, on every side a Paradise.

Draw the line "*We gave to drink*" on each merry drunk's cheek
so they know that he drowned pursuing some delight.

Each instant he gives to me cup after cup,
while I cry, "Hey, I'm full of wine; that's enough!"

XV

Enthralling beloved one, excited heart's repose,
come forth; with your hand scratch the heads of your slaves.

We are dust at your feet, thirsty for your water and plants;
sow the seed of generosity and good faith in your soil,

that from the bosom and the expanse of this earth
there may spring green plants and picturesque flowers,

and your face's reflection may bring out from each well
a tipsy Joseph with moonlike face and lovely cheeks.

Let that story go until some other time.
A new message has arrived; come forward, pay heed.

An old man came up to me, a rose-branch in his hand.
I said, "Whence comes this?" He replied, "From that land."

I said: "Of that springtime there's no sign in this world:
here for each rose there are tenscore kinds of thorn-wound."

He replied, "There are signs here, but you are bewildered;
whoever eats hashish, his brain has vertigo!

Sweep your bosom clean of thoughts and imaginings.
Put away that green herb, and look at the green field."

Make a *tarjī'*, for a brimful cup has arrived;
the Beloved calls, "Come here; a trial taste is lawful!"

If you're a wine-addict, a real man, a past master,
don't be like the Rose, who drank one cup and collapsed.

Launch in like hellfire and drink the seven seas,
till the *Saqī* says "Good health to you, o king!"

If a man be a pearl then the sea is his goblet:
the world's like one mouthful for him when he opens his mouth.

This world is like a mouthful, though not for a fly:
it is a mouthful for man, to one born of the world.

Humans don't give birth to flies. Don't be a fly, either!
Be a Jamshīd, a Khusraw, a Sultan, a Kayqubād.

When I am not drunk there is no savour in my speech,
for then there is formality, etiquette, effort.

But the mouth of a drunkard resembles a beehive:
the bees swarm at random in every direction.

The bees are dead drunk from their mouthfuls of honey,
with drink, stings, and all flying round in midair;

as if to say "We have escaped from the six-cornered house,
thanks to that Khusraw who gave sweet drink to bees."

The *tarji'* wants a *band*. But there's no binding a drunk:
how can he be bound or take advice when he has lost his sense?

Bring out the ruby goblet, you who are our life and soul!
What concern have we for endless stories?

Stretch out both arms, make a girdle around me.
Bring the Cup of Eternity and pull off my tunic.

You swallowed a hundred cupfuls, then stopped up your lips with bricks;
but your drunken eyes issue greetings of their own accord!

That wine whose scent spreads for two leagues all around -
are you hiding it? Well, do so - if you know how!

Do not hide it from me while you and others know about it;
for I am your slave and I therefore am loyal.

This itself is a sign. How can wine be concealed?
Its effects appear on the face and in the brain.

You sit on a camel and hang down your head;
you go around town saying: "Don't look at me!" -

you being as you know, and your camel in a wild state:
it barks "Aff, aff", meaning "Look at the two of us!"

Quit the market-place. Ride the camel to the garden:
that's the place for drunks who are fellow-types, fellow-sufferers.

A hundred thousand new mercies upon your beauty!
As long as your own state is good, so is ours.

XVI

Bring that wine with which you have beguiled us from the first,
which frees the heart from concern for all things past or future.

Heated by wine, my face puts on a red silk robe to celebrate;
love seethes within my heart like milk in a cauldron.

Launch the boat of the soul into that sea filled with pearls;
when the boat stands still it founders because of its defects.

Get moving, that the Friend may say "May your soul be bright and joyful!
You are amidst the Waters of Life, the fount where Khizr drinks."

What goblets, which together fill the soul with afflictions
unless the *Sāqī* foils them with hastily-given goblets!

You are my youthful life, the architect of my soul;
without your guidance, souls would be ruined, uprooted.

The image-gallery of ideas is sustained by your Spirit,
as these forms exist in the lower world by the spheres' turning.

There are spiritual spheres as well as spheres like Saturn's,
whence their influence descends upon the zodiac signs in the sky:

sustenance for the Earth Signs, gifts for the Water Signs,
hot rays for Fire Signs, bestowed by a most perfect Giver.

Like a zodiac constellation are these senses that are filled with subtle
perceptions:
it gains intelligence not from sense-perception but from the Spirit and the
Intellect's lightning.

Hush! Raise the water of esoteric truth in an esoteric bucket;
inner truth cannot be expressed in these well-worn words.

Two or three *tarjīṭ*s have combined; the soul blossomed at their
beginning.

But I fear it may run off; make *band*s quicker, to hold it!

Bring on that wine which disperses the soul's sorrow in uproar.
Bring that wine; for melancholy there's no remedy but red wine.

My wings are entirely knotted up through some evil spell;
bring out the ruby liquor and untie the knot in my wings.

I am like the turning heavens, for the sun is my life and soul.
I am a fully-laden boat, for my footing is upon the sea.

With a hundred kindnesses you seek me out, with a hundred signs summon me.
Every moment you pull my ear to say: "Hey, laggard, come along!"

Never have I beheld a bird flying without wings;
never have I beheld a boat moving purposely with no water there,

but for Your wondrous creative power, for you are a great store of rarities:
You paint miniatures everywhere on the ocean of Non-Being!

Within the breast You paint a form that is fatherless like Jesus;
trying to understand it, even Avicenna falters like an ass on ice!

A form wonderful and sweet, with all the savours of the world -
O Muslims, who has ever found salt to improve the taste of halva?

A form of such a kind that if its radiance fell on a mural
that painting would forthwith come to life, begin to talk, begin to see!

Was it not through the Spirit's illumination that bodies, mere earth-clods,
came to life?

What glorious radiant Lights! What a glorious life-giving Sun!

The Heart's Sun's glittering rays now shine through every window,
for it is thanks to the sun that these atoms dance overhead.

How sweet is Wisdom's sweetness, before which sugar falls prostrate!
To protect it from harm, add another band to the one it has.

Bring from the monks' house a wine like the breath of Jesus,
which protects Yaḥyā the Prophet from Bū Yaḥyā's angry blows:

the guiding light of all religions, the cure for every ill,
giving new life each moment, beyond the scope of the First Cause.

This wine throws off all weariness, arouses to exuberance;
it is a matchless Paradise showing its face in the lower world;

springtime to Wisdom's flowerbed, a lamp in desolation's dark,
first essential of comfort and delight, ordering principle of Paradise and
Ṭubā tree.

In this fantasy-place, the body, full of houris and demons,
each Mani has fashioned an idol - but not one like our Idol!

You have seen the soul's army; now come, learn about the Sultan.
The soul is a cloud, He a Moon; it is a form, He a live Spirit.

Come on, housewife soul, don't let your head loll on your knees;
cheating and swindling won't induce this secret to reveal itself!

Kind-hearted Sāqī, warm the world up like the sunrise,
for many a true lover has voiced this claim by your tongue.

Give me that red wine, transport me to Egypt and the Josephs;
I am tired of this desert, of this manna and these quails.

The worldly man has turned to idol-worship, intoxicated by forms;
wherever his idol is, there is no "I", there is no "doli".

Be silent; don't give form to this "I" and "doli" with sorcery.
Leave them be, so that the hand of Moses may cast down his staff.

Shut your mouth like a rosebud; you are a newborn baby on the Path.
Hearken to tales of freedom from the cypress and the lily.

December's gone, January's gone, and spring has arrived, o heart.
The world is green, the flowers smile, and joyful is the brook, o heart.

Coldness has sunk into the earth, like Korah and his wrongdoing;
from earth sprung a lily that is lustrous as a sword, o heart.

Behold the splendour of Kāva's line; see live imaginative forms
shine in each flowerbed, reflecting the Beloved's face, o heart.

The red rose's reflection makes young people sorrowful,
but when the aged smell it they have no composure left, o heart.

The fairies gave the demons overcoats made from their own beauty.
Rose emerged in such finery that Thorn was amazed, o heart.

The trees' hands are raised like those of supplicants in prayer.
The Violet bows his head like a man filled with shame, o heart.

The Beloved has given a hundred pearls and corals to the destitute world,
saying "Take these and these as mementoes of Myself, o heart."

O heart, keep going softly, softly, in amidst the caravan
towards the elite circle and the presence of the King, o heart.

O soul, since you are a reveller clutch the robe-hem of the Sāqī
As you, Sufi, are "Son of the Moment", do not recollect the past, o heart.

Since you want Pan-pipes come out, like a reed-flute, from the earth;
and if you want Visions don't eat poppy-seed at night, o heart.

God made mankind, and an occupation for each person.
I see a thousand "masters" but not one tradesman like you, o heart!

I will expound what mastery is if you order one more *tarji'*
Flee from these buildings; you are a gazelle, a desert creature.

XVII

Though your heart grow weary and you tire of life,
o meddler, this is the journey that you cannot avoid!

Make firm your heart, do not turn your neck to left or right.
Come on, get moving! Leave this tardiness behind.

And if you don't, then see: they will drag you off by force.
On every side are couriers, in every place are messengers.

You are not at home here; what are you thinking of?
The ghouls have robbed mankind of their powers of thought:

they have cast a spell on the eyesight of mankind,
so they cannot distinguish what is high from what is low.

The sorcerers are bewitched by other sorcerers
who worm their way into the hearts of their victims.

Don't stare bemusedly; keep your eyes on the First Principle,
that you may not be rootless on the day you die.

Recite the verse "*We have sent down!*", and be thankful
that a Sun has descended from up above -

a Sun, but not the one whose shining burns the face;
a Sun, but not the one that plunges down to set.

Lessen your lamentations, for the Friend is near at hand
whose nearness induces belief in the heresy of Inherence.

The Divine Truth is manifested, although it be concealed.
Miracles happen, and there are trustworthy witnesses to that.

Yet do not be in such haste; rather be patient,
although God has declared that "*Man is most precipitate*".

"O our Lord, bestow" our "*endurance upon us*";
suffer not our feet to sink down into the mire.

When the signal is given, remember the *tarji'*
fasten the door, and leave no way in for abuse.

O you who have surpassed the limits of state and place,
and entered the house of "*In it there are men...*";

o you who have beheld the Face, "God's Countenance"
this entire world being like a mole upon His Face -

if the mole has any beauty, it derives from that Face.
If you cannot view things this way, rub those eyes of yours!

Once you have rubbed your eyes, within every ugly thing
you will see a form that is perfection upon perfection!

How many forms exist which you take to be Him,
before you arrive at the beauty of the Lord of Glory!

He drives His creatures onwards, and His Beauty
drags the soul forward by the ear, saying "Come".

Know the dust of the Beloved's street by its scent:
that dust is sweeter than water crystal-clear.

Gaze into that limpid water, that you may see
reflections of the sun and crescent moon.

Since I first heard Him sweetly speak, I grow
forever more weary of my own utterances.

Grasp His robe's hem: that is, sad longing for Him.
Suffering for Him will grow you a hundred wings.

Your head is not worth the headache. How amazing!
Concentrate on your problem and leave off talking.

Your head gave you hangovers, gives you drunken states;
but behind that drunkenness lies a lawful magic.

Be wakeful at night-time, searching for this Moon:
fix your head only upon on humble supplication.

It is time for the *taryf*! Get up, look lively!
Be like His Beauty: boundless, without limit.

The others have all gone back to their own houses.
We are left here, with You and an endless love.

Whoever You leave bedazzled thereby performs
fast after fast, and prayer after prayer!

Only he who still has reason and sense calls this a mystery:
extinction is no mystery once you are extinct.

Don't take the chains off our necks! Being crazy about You
is our delight, o You Who have need of nothing.

The necklaces of kings are lackeys to our chains;
true lovers keep well clear of royal necklaces.

Grant both thorn and rose beauty from Khizr's water;
let singles and pairs alike enjoy Your soothing touch.

Whoever lays his head in the dust at Your feet,
accept his gesture, be it true or insincere.

No! Whatever happens to me, say "So be it!".
Strut proudly in the springtime of Your Beauty.

Your beauty must achieve whatever it desires,
whether that means grief or joy for those who love You.

Either rebuff them with the decree "*Not permitted*",
or, if You will, generously grant permission.

Either snap them in two just like harp-strings,
or, if You will, embrace and kiss them like flutes.

Render them valueless, like stones or dust,
or make them of highest quality, like pearls.

At all events Your justice is most laudable,
o You Who are Maḥmūd while all souls are Ayāz!

The soul became free in its bondage to You;
through Your schooling the intellect became masterly.

How can our "we" exist when You are saying "I"?
How could there be copper where there is elixir?

Faced with the sun, what can a handful of snow do
but be annihilated in its light and radiance?

How could midwinter, or even a myriad
midwinters, linger in your July? How?

Next to the Julys which Your cheek's Sun brings round
the July of this radiant sun seems midwinter.

By the shop of desire and ardent longing for You
plain hope and fear are sewing up their purses' mouths!

On the prayer-mat, worshipping Your perfect exaltation,
Suhā makes prostrations to compensate for errors.

O Spirit of the Dawn, You have struck the neck of sleep.
What need is there for you to teach at break of day?

Turn our left into right, You Whose right hand
changed dreadful serpents into staffs again.

Thanks be to God that one of alien kind like me
has come to know the sea of Your overflowing favour!

I raise my palms in thankful supplication,
having glimpsed eternity in that pure ocean.

You who, like souls, are unbounded by place,
like a body I go from place to place in search of You.

Each day without You, life was dwindling away;
o Giver of Life, it escaped from loss to You.

You are the Finder, Giver of ecstasy to all Being;
what need for grief if I have lost myself?

There we are! My *tarjī'* calls out its greeting:
"Are you happy? How does my plaguing make you feel?"

XVIII

A letter has come for me from that world, that I should return.
I am setting off for home, I am migrating heavenwards.

He said "'Return thou', hear me; go back to your own town."
I said "Until I reach it I am a traveller, restless-hearted.

That meadow and sugarcane plantation never left my heart:
inwardly I am there already, I am present in the fold.

When the upper air was filled with menace by wild birds of prey
my way was barred, for bodily I am a mere pigeon."

He said: "Grieve not for that. Fly joyfully in safety;
the pigeons enjoy sanctuary within the Sacred Mosque.

Whoever keeps in his collar-hem My letter of safe-conduct
will be noble and respected whether he go by land or sea.

Noah was happy for a thousand years amidst enemies;
he enjoyed Our protection and inevitably prevailed.

Thousands like him, chosen servants of pure character,
each moment would receive friends and guardians from My doors."

He who spoke with God said "I do not fear water: I am a pearl."
The Friend of God said "I do not fear his fire: I am gold."

The Messiah said "In His Name I bring the dead back to life
and give sight to the blind without recourse to medicine."

Muhammad, the greatest, said "With a single helping gesture
I strike the moon in the sky: I am more moonlike than any moon."

Shedding my outer form, I go before the King of Kings
by Whose life I am illumined, and by Whose Hand I was shaped.

When I leave, o my brother, never say "He is no more";
I am there in the ranks of Spirits, though concealed from you.

May my good name stay in this world, wafting like the East Wind,
its sweet scent scattering ambergris; for in my soul I am amber-tinged.

What is even he who lives in meadow or garden compared with those as happy
as I?
I rescue him from well and rope, because I am outside the hoop.

Finish it there, and say more on this theme in a *tarjī'* -
although to him who listens each discussion has two sides!

Since it is from Heaven that crowns, thrones and greatness come,
my heart, it is best for you to travel; to move house to Heaven.

Look! All in the sea have found their own pearls in the foam.
You stand amidst ebb and flow; what company are you keeping?

Come on! Don't call a dead cow a lion; do not hang your head,
though that cow may bellow thanks to the Samaritan's sorcery.

Even though Nimrod may fly upwards on the wings of a vulture
he will soon fall, as he has not the power of Ja'far's wings.

By employing its guile, a pigeon may hunt for partridges;
but how could it become a white hawk and escape from pigeonhood?

None but God gives life, and it is He who bestows intelligence,
albeit the craft of Āzar's hands can fashion an outer form.

Do not bother with a body which deception keeps half-happy.
If you bow your head before God, in that moment you'll gain all.

Giving vinegar you'll get sugar; giving black agate you'll get pearls;
giving collyrium you'll receive eyesight: that is a most happy bargain!

Generous giving, graciousness, prostration like stream-water,
forsaking passions and desires: such are the secrets of prophethood.

See the green pleasaunce of the Spirit, its denizens the houris!
You go around drunk and helpless, tasting the sweets of kings.

You shatter the Garden's tranquillity, you sport and make merry
with lovely modest beauties you rend the veil of modesty.

The moon of your face came towards the tumult you have caused;
your musky-scented rosebush, its figure trim as a juniper's.

Spirits and minds on every side fall prostrate before it.
O soul's desire and aim, you are a very pleasing sight!

O moons of heaven, take from him the colour for your faces;
o angels of Babylon, hear from him the art of casting spells.

You are a great balm to sorrow, a Jesus to many Marys,
life to a thousand Paradises, the envy of a thousand Kawthars.

My dear companion, how could this ghazal have no *tarji*?
Tie it with a *band*: your bonds are a chain to bind the mad!

At dawn beside your window, a Moon said coquettishly:
"Hey you, say who you are!" "Him whom you would not let through.

I have wasted myself trying to reach you. Tell me who you are."
He answered "One who cares not, who kills without cause - a King of kings.

Without the wings of My grace no heart may fly forth from body;
without the rope of My favour none may climb out from his well.

By My decree did the Intellect become the teacher of society,
thanks to My goblet Love is a party-goer, easy-going.

But for My happy, lovely face, each man's back would be hunched;
be he carefree in Paradise he would be a fool, a simpleton.

You have traversed deserts and you have roamed from town to town;
where, save with Me, has a disciple any court or protection?

Catching My scent, the dead become alive and prosperous.
My words turn idiots into subtle scholars full of learning."

Replied the other, "I beg, o You who are life to all fair idols,
that I may boast about You that my Friend came unexpectedly."

He said "When I go on My way, you will be naught in certainty.
When I am inside a tent there is no place for anyone else.

I constantly have worlds-full of grace and generosity.
But persevere, be patient: you will become pure in spite of all."

How did water become mirror-like? Because of its purity?
That red rose laughs out loud with pure joy.

This unique state is in short supply, while on the road of servanthood
everywhere there are armies of masters who can supply bread and clothing.

Everywhere you can find physicians, skilful and outstanding;
but rare indeed is the Jesus who gives eyesight to the blind.

I have spoken this in similes to give joy to all who are sad;
but I am not one who, misled by obscurity, coins likenesses for God.

Commentaries suffer no loss or damage when made without the tongue.
Explain, o King of kings, the benefit of earning approval.

O you who, thinking shameful thoughts, have shed my beloved's blood,
mark this well: you are he, o you who have taken flight from yourself.

XIX

O sleep, be gone from my close companions
lest I be left friendless and put to the test.

You put me over the fire, like a cauldron;
how am I to know what you are cooking in it?

O passionate love, you allow me no respite
for even one moment to scratch my head!

In anger you have blocked the ears of kindness
so you cannot hear my groans and laments.

Do not thus hand me over to the world's care,
o my life: for I am not of this world.

Open the way for me, that I may send
my spirit quicker to the Realm of Spirits.

Be pleased to help me; be my guide, that I
may move my chattels and live in your street.

O you who are the life-force of these figures,
I will make a new *tarjī*; if you will listen to this.

You are the mill-race, and we are the wheels;
like millstones we are dazed from spinning around.

You are the sun, we are as specks of dust;
appear from behind the hills, that we may rise.

To make the oxymel, furnish some honey;
we all possess vinegar in abundance.

Sometimes we are perplexed by you, wondering where you are,
sometimes perplexed by ourselves, wondering where we are;

sometimes bemused because we are carried away,
sometimes bemused when we come to our senses;

now perplexed by our happy state and our bounty,
now by our constricted state as captured chess-pieces.

Sometimes we are copper, and sometimes pure gold;
sometimes we are the elixir for them both.

Tarjī' two, the taste and the liking for this
in giving and receiving is...from what?

Sometimes he is happy consuming and amassing,
sometimes he is happy spending and letting it go;

like the date palm, sometimes he is acquiring fruit,
sometimes distributing it, letting it fall;

sometimes with largesse the Ḥātim of this age,
sometimes an 'Abbās going around with a basket.

Either we are both that and this other branch,
or I am other than you, with neither one changing;

and if we were a compound of two opposites
there would be no degradation and no honour.

Glory and abasement: whichever He gives, it is right,
like the raising or putting down of a lantern.

Many a righteous deed is done with corrupt aims;
many a corrupt deed is done to make a present.

Many feeble birds, whose wings were broken,
once wounded the trunks of a thousand elephants.

XX

Come, hand out wine to the chosen, for I am your guest.
Thanks to the wildness of your locks I am wild about you!

Bring your bitter-sweet lips out of seclusion for me.
Pay in cash on the nail; I am 'Abbās to your purse.

What you gave, and saw that it brought me to life -
I am dying for one drop from your Fountain of Life!

Wine casts both worlds like dust to the winds,
then appears in splendour, saying "I am your shining moon";

then brings a spirit-like cup, saying "Hit your soul with this!
If I am not your dear soul, yet am I not from your Beloved?"

The goblet being a noble falcon, its perch is the hand;
it says "I am a hunter, terror of the birds, for you."

Then it flies from the hand towards the portals of the brain,
saying "I am the chosen torch, the bright light of your portals."

The guest's dignity went off in search of bread and water.
"Good news, drunkard! I am your water and your bread."

Who else can hold an ocean on his palm? Please do;
smile happily, because I am the pearl of your teeth.

I will give you three words of advice. First, be our wild rue;
you are God's Friend and will not burn when I am your wild rue.

Come on, open your front door! I am in your street.
Recite! "*Stories are permissible*"; am I not at your table?

Well now, turn to the *tarji'*; recite my ghazal.

Tell the story of the lovesick - if you are not lovesick too!

Your fire-like water has brought my brain's pot to the boil.
Quickly, torch-faced, silver-breasted one, speak up!

As since the dawn I have held in my hand the sea-like cup,
describe the heart's billowing, the talking pearl; speak up!

The ever-surging ocean is like a tutor to that unique pearl;
clap your hands; sweetly describe that lustrous pearl; speak up!

Everyone has different desires within their breasts;
tell of that Source from which all desires are born.

With wine, unite all those dispersed desires;
tell of that Desire that was hidden by desires.

Tell of the Sun which rises after the Heart's sunrise,
by which the shadow of "I" and "we" is erased from existence!

The three dimensions, mankind and fairies are not privy to that mystery;
turn towards No-Place, and in that very place speak out!

How long must this belly of yours be dough-filled, like an oven?
You dough-boy, speak for one moment of purified wine.

How long must your beak, like a crow's, probe each piece of dung?
Tell the news about the heart which munches sugar like a parrot!

Pass on beyond that. Give us that cup of spiritual wine.
Describe the glittering of the Cup Sublime; speak out!

Make old and young drunk, and then act the drunk yourself.
Go out drunk and talk about this drinking-party and outing!

Come, make the *tarjī* now, as we are in such a state
that none of us knows wine from cup, or head from feet!

With goblet in hand, we all gaze at the *Sāqī*.
We all are free from care for loss or for gain.

That teacher - dry Reason - is gone. We children
all hit one another's writing-slates in frenzy.

Last night, Reason fled barefoot from our gathering,
since we are all beyond the bounds of mind and thought!

You are the chief of the assembly, we are all in your power;
we are all captive to that enticing look, that bow and arrow.

In the Moon's assembly Venus has put away her effects for wine;
were that not so, how is it that we are all walking like crabs?

The eye of that Wonder of Baghdad has robbed us of our minds,
so that we do not know that we are all in Hamadan!

The *Sāqī* said, "I'll give the whole lot to plunder - all of it!
Come, dear friend, do just that; we are all fit only for that!

Like a diver questing for a nameless, untraceable pearl
we all are submerged in that nameless, trackless ocean.

At party time we are more joy-inspiring than a cup of wine;
in the battle line we are all like swords and spears.

For true lovers we are springtime, all gardens and meadows;
in the eyes of all who deny Love we are all frozen autumn.

Another flash shoots forth from the flame in my heart.
Beware of imagining that we are all schmucks!

Sāqī, bring wine, for we are all intent on that,
that we may rid ourselves of all things but love for you.

XXI

See! We have gone and put paid to heaviness of heart thanks to your beauty.
We have turned our faces hence towards a world of wonders.

When the Beloved brought out a goblet filled with poison,
since the poison was from his hand we joyfully drank it down.

He said, "Be happy; we shall grant you a hundred lives more.
How could it be that We should injure anyone wantonly?"

I said, "Beloved, one like you calls for the very souls from our bodies.
If we do not give ourselves up gladly, we are truly unmanly".

We are trees, we grow; and even if we be in the soil
the King is with us. What need we fear if we are yellow-faced?

Underground in body, inwardly we are higher than the heavens.
Although outwardly we died, in attribute we came to life.

As the world's Remedy is ever in search of suffering and sickness
we have given up other remedies and are suffering's bosom friends.

The heart is like a clear mirror; the body is dust upon it.
The beauty within us does not show because we are below the dust.

There are these two houses; the two abodes are His domains, no doubt of it.
Serve Him alone and be happy that we have performed our service.

Since His rook came upon the heart's knight we are Kings.
Though we be dregs, we became pure when Your cup reached us.

When You bestow the wine, we are the pride of all the drunks.
When it is You who foster us, we grow fat though we be little.

Come, expound in a *tarjī'* the tongue of the birds.
If you won't speak with your tongue, expound it through the heart.

He came into the world and showed his face for but a day or two.
He left so soon that I do not know who he was.

I said, "For God's sake, o dear and goodly guest,
must you bid your true followers farewell so soon?"

He replied, "Has anyone seen in this world a single white day
when black water did not rain on him from this dark blue sky?"

In order to draw us onwards and induce us to travel
one messenger after another comes from that Origin of Existence.

Every sorrow and pain that enters the body and the heart
pulls your ear to remind you of the Promised Abode.

You have spent half your life complaining, half being thankful.
Forsake all praise and blame; go to the Praiseworthy Station.

What a time-waster you are! When one thing came, another went away:
your working for increase has increased naught but your regrets!

Set foot in Wisdom's garden, seek safety and deliverance.
Lay down your head, stretch out your legs under the pear trees.

If you do not shake down the pears the wind will bring them down:
they fall into the mouth of anyone who keeps his mouth open!

That is how provisions come to the generous one who is true;
and they cannot be stolen from your hand or your mouth.

I am drawn, not checkmated. Let them not say, "He is dead."
How short is the standing in prayer, how long the prostration!

Open your ears wide, so as to hear in the *tarjī'*
the commentary on this provision free from injustice and payrolls.

Just like flowers, we fell laughing from the branchtops
and yielded up our lives to that life-bestowing King.

Mortal man is born twice of the womb of Creation:
our springing from this world, our mother, is our second birth.

O you who are but a foetus, you cannot yet see us;
only the reborn can see into what kind of place we had fallen.

The laments and sorrow of bereaved relatives is the wound in that womb.
How could the un-reborn know that we have not perished but are in this new
existence?

How could he know what the world is, he that is in prison?
He who knows all knows about us, that we are in this Baghdad.

Again, if you recollect us you are contemplating a mental image.
We are not mental images, nor outer forms, nor prey to the winds.

Rather, when you seek us look where joys are to be found;
for we are dwelling in the happy abode, in the joyful domain.

We have learned from God the Truth the trade of cultivating joy.
Like the Messiah, we are masters of that rare spell-working.

Dying and coming back to life: both alike are happy homes to us.
We are not fearful like novices: we are cheerful and submissive.

When the order "*Merciful unto one another*" comes, we are like water;
when it is "*Severe towards unbelief*", we are like steel.

Whatever mental image you may fashion, be it one or a thousand,
is still a quantity. Know that we are beyond all reckoning.

Each petition of yours brings some response from the King,
just like the sneeze which comes before "*Bless you!*"

The mind which seeks good health drinks bitter potions;
what do you say of that potion which is both curative and sweet?

True lovers endure tenscore cruelties at the hands of their "idols";
but what of that Idol who is sweet and good-natured?

You have fallen into an affair so sticky that it has no end.
Do not look back! Wash your hands clean of both worlds.

This Night of Power is such that dawn will never break to end it.
The heading of your letter of immunity is "*Men who have been true.*"

Since you can no longer hope to emerge from this ocean,
henceforth it would be folly to seek water from jars and pots.

This fortune comes from Heaven, not from the realm of Earth:
it is a matter of good auspices from the stars, not of strength.

When you have seen such a face your insight becomes clear:
your insight can tell the reverse of things from the face.

Whoever shall ultimately possess this distinction
is also lovesick and passionate from the outset.

He is an oyster-shell, going round in desire for the Pearl.
His breast opens up; he sees the Pearl within himself.

When he sees his own ringlets he abandons the hat.
Once home is found, no more does he say "Where, where?"

Though walnuts are pleasant and certainly filled with kernels,
break them and extract their kernels - and compose a *tarji*!

Though he be devoid of reason, Reason is his Hindu slave;
and though he be faceless, he surpasses all that has a face.

XXII

Come, arise that we may remove ourselves far from self.
Let us carouse for a moment while gazing at the charmers.

Come, arise so we may dance in drunken merriment
and bury this spectre of sorrow, and sorrow itself.

Illusion keeps afflicting those who are seekers of the Way;
let us afflict Illusion himself with just one brawl!

The unripe grapes have ripened. Now let us all eat grapes,
and turn into grape wine all those which remain.

The revelation given to the honey bee has made the world sweet.
The Chapter of Victory has reached us; let us hold a feast.

The "guides" who, with their cunning, are bandits who steal joy -
let us rob them on the highway and strip each one of all he has!

Let us give the sun's heat to the souls of those stricken by cold.
Let us take as model the deeds of the Sultan who bestows the world.

This Illusion killed our fair one with deceit and treachery;
then let us leave a hundred more like him wounded and forsaken.

Up until now he was a policeman; let us expose his thieving.
He was commander; let us make him a servant, under orders.

Everyone has suffered from the claws of his oppressive deeds;
let us make harps and long-necked lutes out of his bones.

The elixir is come, and all sorrows have turned into joys.
Henceforth let us, like shadows, be at the service of that Light.

Let us make sultans of the army's penniless foot-soldiers;
let us make angels and houris of all the black demons.

Let us grant fire each moment a robe of honour made from light.
Let us make all mountains as Mount Sinai with a Divine Epiphany.

Thus reads a signed decree from the Sultan of the World:

"Henceforth every ghazal shall be followed by a *tarji'*."

Arise, that we may all start to dance and clap our hands;
for we have all attained manhood, escaping the hands of women.

There is an open invitation to the garden of the World's Sultan;
it is all affliction for the idols, it is all apple orchards.

What need of sugar there, where poison turns to sugar?
What need of shepherds there, where wolves become shepherds?

All is sleekness, care and nourishment, and full abundance
since the two-year-old male camel put his lips to the source of that milk.

This is the exclusive banquet of the Sultan of the World. Eat up!
It is not from a high official's fief, nor a gift from So-and-so.

A sun has alighted upon every roof and window;
no need for you to secrete pieces of food to take home!

What need we fear when the least of his troops is the sun,
whose shield, sword and spear are wrought from light?

When all this is gone may your face's shining splendour endure;
nobody who has seen your face is interested in self-preservation!

There is a flame from that fire within my very soul;
my tongue is twisted thanks to that candle of five flames.

Both are hot and entangled because of separation from you;
if you do not believe me, hearken to that cry of "Help!"

If you have not tasted milk, look at its nourishing effect.
If you did not see the arrow, hear the sound of the bow.

No form that can appear to the eye resembles Him:
no eye has beheld the like of the Sovereign.

Yet sight cannot forbear from questing for Him;
from the Angel to the Fish it circles in pursuit of Him.

Hey! When you are Sun and Moon you're better than the sun or moon.
Keep receiving light from the All-Glorious and giving it to people.

All my slaving and my service were soon forgotten by you.
You are not disloyal; please do not act so, o life of the meadow.

Not for even one day did you say, "I had a companion".
Companion, you soon closed your mouth about me and my name,

the honey-like, sugar-like words that we used to speak,
the comradeship we shared in pursuing wine and milk.

Though I broke a glass because of my intoxication with you,
are you not a sea of honey in your generosity and fine character?

If the rope of your locks falls down into this pit-trap,
a hundred hearts and souls will grab at its every twist and turn!

Without the breeze of your grace the soul cannot open its eyes;
the eyes of Jacob were ever waiting for the tunic of Joseph.

If I, like Joseph, have been cast down into a well,
who am I, since you cast no rope to the bottom of the well?

Were you not the sun; was not your servant as a daytime star?
Were you not like a candle; was not your servant as a basin?

But for you, o my Water of Life, o Zephyr,
when would rosebuds' mouths or jasmines' faces smile?

The Marys of the sugarcane fields do not become pregnant
until God's Spirit is instilled in them by Divine Breaths.

Is it not you at whose footfall, if you pass alongside a grave,
the dead man within it tears up his shroud forthwith?

Have you not for six hundred years been cupbearer to souls,
the tinkling of your harp coming with no bodily effort?

These few couplets, a mere summary, are flagging. Speak yourself;
yet such is its immensity that it cannot be expressed in speech.

Behold! I am Love's minstrel; others are minstrels for gold.
My tambourine is Love's notebook; their tambourines are beaten out!

XXIII

I have never known a moon to appear in its outward form on Earth,
its beauty setting fire to all the beauties of China.

How could it be imagined that from out of these thickets
would spring that male lion thus to drown lovers in blood?

I said to my heart, "Are you bound for this heartbreak again?"
It replied, "Be quiet! Just come and take one look at his face."

Shall I speak of face, or of character? Of tresses, or of hair?
Shall I talk of his drunken eyes, or his cheeks, or his forehead?

In short, I am crazy about him, drunk and wasted with that wine,
calling from dusk to dawn: "*O Lord and Succourer! O Muslims!*"

Where is a tablet, that I may etch an image worthy of the Idol's face,
so that a fire might fall upon the family of water and clay?

In pain at being apart from him, the Earth looks up towards the sky;
the sky for its part says: "I yearn a hundred times as much as you."

An answer comes to both from the direction of the Unseen Palace:
"Behold, you lovers and losers! Here happiness is lying in wait."

Fortune has become a guide along the circuitous route,
holding a torch lit from the flame of the Essence of Certainty.

By such sure flames the heart's secrets of each good and evil one
become, like hairs in milk, as evident as on the Judgement Day.

How could a liver that sets its heart on our stream stay thirsty?
How could that treasury stay locked against a treasurer who is trusty?

O garden, you endured hardships; clouds came to you in December.
"*Patience is the key to relief*", o true and patient ones.

The other moon is the Earth's candle; this Moon is from Heaven.
Since passion for him is our life, let us keep him hidden like an unborn
child.

Let us keep him hidden, that the soul, single and alone, may taste him.
A *tarjī'* will catch his ear and draw him out from behind the screens.

The Chosen One would say to God: "Since You are free from need of us
what was the wisdom - tell me, please - in Your creating all these things?"

God said: "O Soul of the World, I was a Treasure well-concealed;
I desired that Treasure of goodness and bounty to be manifested.

I made a witnessing mirror, its back the Earth, its face the sky.
Its back becomes better than its face if it escapes pretence and hypocrisy."

If grape-juice wants to turn to wine it ferments in the vat a while;
if the neck wants to become a face then it must endure many cuffs.

How could water become a favoured mirror while paired with mud?
Once separated from mud it becomes a mirror of perfect purity.

My Sultan says to the soul that has taken flight from the body:
"You have rid yourself of an evil friend. Come; now you are my friend."

It is well known that copper is turned to gold by elixir,
but this rare alchemy has turned copper into elixir!

This Sun desires neither crown nor robes of God's giving.
He is a hat for tenscore bald men, a robe to all the naked.

O father, it was for humility's sake that Jesus sat upon an ass;
if not, why else should the Zephyr have ridden on an ass's back?

O Spirit, in your questing make your head your foot, like stream water;
o Mind, for this eternal state it is fitting to call "Long life to you!"

Remember God the Truth so much that you forget about yourself,
and are bent double in supplication just like the "r" in "prayer".

You know that the market of hope is full of trickery and deceit.
Be alert, most worthy master, lest you fall victim to some fraud.

If you desire to attain the Beloved, to attain smiling Fortune,
keep smiling like a flower, whether you experience grace or cruelty.

This has gone lukewarm; but the third stanza is coming,
o pure soul from whom each body receives life.

If my cupbearer were present, and I had drunk of his wine,
I would have cast a hundred potent spells to describe his magical eyes.

Had my camel-hearted mind become his reckless lion-catcher,
I would even now be bagging male lions beneath my saddle.

By those hyacinth eyebrows and that fine harvest moon of his
I would escape this ox, the body, and journey around the heavens.

I would emerge intoxicated from the gathering of my Sultan;
I would be ruler of each town, a cure for every affliction.

I would neither reap nor sow, I would become entirely imaginary;
I would be neither wet nor dry, I would be neither hot nor cold.

I'd neither feel desire for bread nor undergo trials of the soul.
I'd neither be on earth like a mountain nor in the air like dust.

I would not be a whirling-headed cypress or a dancing hyacinth.
Neither a ruby-robed tulip nor yellow saffron would I be,

nor a rosebud with its mouth shut tight, faint-heartedly hiding.
I would preserve God's Light, unaided by this world or the other.

Every moment the King of Faith says, "Yes; this and a hundred more things
like it
would be manifested if I were caught up in the advance guard.

"Did I not compensate for hardship, like rain upon the meadow,
I would be joined with all who are single and separate from all who are
joined.

Kingship was taken from Solomon; fishmongering became his trade.
If there were comfort without hardship then I should not have vexed an ant.

Were there summer and no winter, no thorn would scratch the rose's foot;
if wine did not make the head feel drunk, I never would have squeezed a
grape."

If this sorceress's knot were untied from my Spirit's legs
I would be a hundred Rustams and heroes, thwarting all highway robbers.

May your soul abide for ever more, o you who make our eyes bright -
you through whom tenscore souls like mine are happy, free and united.

XXIV

Today in Konya a hundred moon-faced beauties smile,
meaning that peaches are coming from Larinda.

The soul and world are captive in the face of such smiles;
a hundred new souls and worlds are arriving from every side.

Forsake what's old. Go and embrace a new beloved one.
O soul and world, the new gives greater pleasure; seek the new!

The world's full of these beauties. What's become of us, my soul?
On every side is a Khusraw with smiling lips and a sweet nature.

On the cheek of every idol is written "*Repress not*";
the dimples in their chins are inscribed "*He who loves is not sober*".

Arise, that we may ascend to consort with the Friend.
What does the chaperone know about us and that Pearl?

For the flower of his face, grown in the Garden of Eternity,
the bulbul souls, like ring-doves, are singing "Coo, coo".

Dear friend, if this is sugar then what is that other Sugar? -
you who are my heart's intoxication and the remedy for my pain.

That sweetheart with lovely cheeks has come back, has returned
to stir up trouble, to take wife away from husband!

Compared to my Friend's beauty, what's a wife? One who beats a little drum.
In the kitchen of love for Him, what's a husband? A washer of dishes.

If you take a good look at his fingertips, you'll not find
a gentleman's robe-collar or a well-bred lady's veil!

One night, dear friend, whilst you were asleep I was perplexed.
On this rampart the King beat a drum until daybreak.

I said impertinently: "O sweet, radiant King,
what affair of yours is this? Where is Sanjar and where Qutlū?"

He replied, "Just look and see! Because of love for haughty Me
both master and slave have fallen in the middle of the street!"

The true lover will not appear when the drum heralds just anyone:
this scent became exclusive to the tunic of Joseph.

My brain is intoxicated. I want to say something
even if I am deemed guilty, even if I am put to shame!

But suppose that I do speak, what use is this talking?
That witchcraft is blocking the whole world's ears.

I will compose a *tarjī'*, dear friend, if you will but smile
so the gazelle, drunk and carefree, may leap at the lion.

You to whom Eid is slave, for whom souls have been sacrificed,
that the sacrificed may come to life before your smiling lips,

how could candy and sugar even enter your presence?
Your eloquent ruby mouth must laugh at candy and sugar.

Every person who is abased in true love is exalted;
only the thirsty may drink at your Fountain of Life.

O joy of the tipsy, glory of a hundred orchards,
look upon the empty-handed: each one is your guest!

Fill a goblet with wine, that the heart may be set free
and the soul drink its fill at your feast-table, Beloved.

Many a secret have I heard; much wine have I drunk.
That unknown wine of yours has disclosed all my secrets.

O Boundless Compassion, it is time in its bounty
for your pearl-scattering ocean to rise suddenly in billows;

that each soul's robe-skirt may be filled with pearls and gems,
that fish may dive into the ocean of your bounteous grace.

It is time for the drunkards to take the road homewards.
Night has fallen; but what fear of night when your moon shines?

O Eid, throw a banquet; wreak vengeance upon Ramadan!
Give us new composure through those wild locks of yours.

Dress yourself in new garments, ascend the *minbar* with joy,
that a hundred Khurasan moons may prostrate in gratitude to you.

O soul who think ill of him, go boldly into his presence;
you can put the blame on me if the doorman should seize you.

By God, the door will open; the doorman will cackle with laughter!
He will kiss the soles of your feet when he sees you bewildered.

You cannot suppress laughter in my Beloved's presence:
each moment he pours a big measure of laughter into your soul.

O soul, you grew fat and fleshy from drinking bitter wine,
until the fatness of your neck caused your collar to tear.

With cheeks like crimson satin, we have had plenty of this crimson wine.
If you get a chance to drink it, you too will become like us.

I have finished with all that. Take this shining goblet;
get yourself drunk and hand out the rest to your loved ones.

When they go home at night I am left all alone.
With the negroes of night I dance until day.

Today I am betting with that sugar-sucking Idol:
do I smile more sweetly, or those halva-sweet lips?

I have but half a mouth, after all; how can I smile?
Like a rosebush, he is all smiles from head to foot.

Make me happily existent, Beloved, that my soul may describe Him;
that the town may run riot with this scandal and uproar.

What space has the townsman to run riot for love of You?
For love of You the fish in the sea go crazy.

O soul, this shadow of true love has appeared upon Earth;
God knows what kind of love is to be found up above!

How far removed is the physical realm from the spiritual!
How far clay heads and feet from the hearts' pomp and glory!

Compared to the Beloved's torch and the Spirit's radiance,
the stars are obscure and Gemini is brainless.

That torch seems like fire, but is actually light.
All of Moses' black sorrow was changed into a white hand.

Do not flee from sorrow, o my soul; seek the cure in the pain.
Roses grow out of thorns; gems and rubies, from rocks.

I am through with all this. *Sāqī*, hand out the soul's wine -
you whose happy face makes any prison-cell corner an open plain!

Cupbearer of the Spirit, bring forth wine for the soul.
You are the Fount of Life, we are all praying for water.

Dear friend, do not leave us with closed mouths, bewildered.
Come, pass round cups filled with the life-giving wine.

That life-enhancing wine removes sadness from hearts;
makes all grief and mourning like a joyful festivity.

The Beloved's cup, his beauty and harmony - what are they like?
The mere mention of the Beloved's name sets the heart travelling!

I said to my heart, "Withdraw from affliction for an hour".
It replied, "I won't come. These thorns are better than dates."

If I become lowly, existing makes me freeze.
I am a sun-worshipper, acclimatized to that heat.

A fish that is comfortable in the sea from the start
finds no rest in rivers, nor can a pool be its home.

The affliction of loving Him contains tenscore comforts.
How could any but Christians fear such sweet affliction?

XXV

At night I was crazy for the Beloved, calling wildly to Him,
bedazzled by that sweet loveliness and those winning ways of His.

Sometimes I clapped my hands to glorify the time and moment;
sometimes I fell down drunk in the dust beneath His feet.

The seven heavens, for love of Him, which holds them suspended,
were bulging, having drunk from His sweet, soul-refreshing cup.

Extremes of unconsciousness had overtaken all consciousness;
the call of His invitation had resounded in every ear.

Thanks to His justice, every lamb had taken a lion by the ear;
every atom had opened its mouth to speak His praise.

Everywhere good faith is kept, everywhere that Bū 'l-Vafā
has dissolved in shame and modesty at God's superior good faith.

Your eyesight is weakened by looking at the disc of the sun;
a hundred like the sun are enfeebled by the encounter with Him.

So weak are they that one day the eye-salve of God
applies collyrium to them with grace and kindness.

Those counterfeit coins which you have tendered
quiver like Mercury under the power of His elixir.

Fantasies of this and that pull you in all directions;
by God, the attracting force is none other than His insistence.

We are all like boats, colliding with one another.
His sea of kindness came, and now we are acquainted with Him.

Instead of killing, You give me life. But if you do kill, say:
"I have discharged his blood-money many times over."

The striving of the aspirant is a product of Your favour;
his yearning and supplication are products of Your summoning.

In tracing Your water's scent, he tends towards the river's source;
in tracking down Your good coinage, he contemplates the heart.

O disciple of sincerity, as Love's crown is on your head
keep prancing tipsily about underneath His banner!

I will compose a *tarji'* because the Beloved asked for it.
Any crooked thing I say will be put straight by the Beloved.

This year is the year of feasting and fortune in equal measure.
O happy is the person whose ascendant is like ours!

Venus bought tambourines and put one next to another;
she played the harp above, to the side, and round and round.

She implanted in human nature thousands of cries and enthusiasms.
From her breath she gave sustenance to the body of the flute:

the basis of such an entertainment as the world had never seen.
What work can the sun do but to emit light and heat?

This year is your year if Venus is your ascendant star.
At this good news Venus has hennaed her hands and feet.

God has laid out an eternal banquet table and a new foundation.
I have spoken of years and months out of jealousy for God's sake.

O king, through being drunk you have put that hat on crooked.
How long will your tunic be held in pawn at our tavern?

By the God-given cup souls are annihilated:
delivered from anxieties, from strife and vicissitudes.

He asks each soul, "How was it with you during that long exile?"
They reply, "It was like a pain for which there is no cure.

We were like fish left floundering upon hot sands,
cut off from hope of meeting You, o Majestic King."

We were born in the ocean, then stranded on dry land;
o child of His constancy, why do you suffer this cruelty?

Thanks are due to God that you have returned to the ocean.
Like Sufis, close your mouth against all mention of the past;

for mentioning the abominable is an abomination in itself,
like saying, after reconciliation, "You spoke like this to me!"

In the banquet of the saints there is no vomiting or brawling;
in the granary of God there is no cheapness or dearness.

In that place is happiness for which there is no comparison:
to be of the elect is to progress anew at every moment.

It is time for the third stanza. Had God not desired it so,
why should my soul have been concerned to compose poetry?

Stroll around, to left and right, in the scented herb garden.
I do not know for whom your bouquet-making is intended.

If kept in foul air a bouquet does not last for long;
to bring it over here is both a shame and a mistake.

It breaks its chains and heads towards its place of origin,
because it was nurtured in that ideal temperate climate.

Only its tunic remains here; that is an outward indication,
yet the tunic of Joseph is like an eye-salve to the heart.

Come, you too, strive to divest yourself of your tunic;
if you are to swim in the sea you must not wear a tunic.

O single-shirted man, do not don one shirt over another.
If you are a sea-farer, self-adornment and dressing up are nakedness for
you.

"*Poverty is pride*", said God's Envoy, and for this reason
that Chosen One is champion swimmer and king of the swims.

The boat which he possessed he kept for ordinary folk as well.
When you dismount for a pedestrian, that is generosity.

But deceitful villains are many. Be an expert on boats,
because this world's business is all sorcery and spells.

The world is like amber, and it steals all the chaff.
Wheat that has grain within it is not disturbed by amber.

Everyone who makes his voyage in the vessel of the Prophet
is both at rest and moving, and the Prophets' fellow-traveller.

You have gone much into bread. Go into water as well:
once you have journeyed over water Heaven will surely be your carpet.

Thus you will become exalted, rising stage after stage;
but loftiness of rank is quite different from outward loftiness.

Despite its length, this journey can be completed in an instant:
this Garden is not far off when Divine Contentment is your guide.

Yes indeed! Long and short are categories of the physical realm,
but in the sight of God there is no morning or evening.

Whether its journey lead to harshness or to kindness,
the soul is Yours. Whither can Your soul turn, save to You?

XXVI

O you who have ransomed our souls from cares and sorrow,
and cruelly borne them off to a place amidst flowers and gardens,

and, seeing that the world has fallen far from the soul's view,
have brought what was unseen to it back to its eyes once more;

you who gave the soul agility and cut it off from preoccupations,
so that being untrammelled it might attain to its desires -

who is the spider, that you should bestow kingship upon it?
Within what idea or passion have its legs become entangled?

The person who buys and presses the grapes from your vineyard -
dear friend, there is no question but his doctrine will be sweet.

On that day when all vineyards shall be seared by autumn winds
your vines will be bent low beneath the weight of their fruit.

That vineyard calls to all souls, inviting them: "*Come hither*".
The pus-filled soul has crawled into the blood-filled body.

O soul, emerge like treasure from this filth and gain the world.
Hearken to this advice which I am giving, you recluse.

These days and nights form a parti-coloured rope. Beware!
Anyone who has been bitten by a snake fears a two-coloured rope.

When will these necks of ours, like the necks of the truly free,
be saved from the parti-coloured rope of daily tribulations?

When we have broken away from Abū Lahab and his wife
then we shall see the "*palm-fibre rope*" severed from us.

The Spirits' Garden is in blossom; no autumn season there.
Every Spirit's horse is grazing, yet needs no mouth or palate.

The horse broke its bridle and went off to the open plain,
having spotted pastures, paddocks, and flowers in bloom.

I will make a *tarjī'* so that drunks may trace the thread;
they are all in a wrecked state on account of such a treasure!

The wind has come and to the willow says: "Hey, hey! How long
will this swaying and this shaking, this dance of yours go on?"

That willow answers the wind: "Ask that question of yourself,
you who have dragged me off by the head and given me wine!

Not one sober vein is left in my whole body,
you the wine of whose love penetrates vein and sinew."

Ask sober men, if you want to hear stories or history:
when this began, or how long until that conclusion.

That Turk gives me his greeting and asks, "Are you well?"
I tell him, "Be quiet; I know neither "well" nor "ill!"

That Mu'tazilī asks: "Is not the uncreated an entity?"
In my view he who is lost to self is an entity and he who is self-conscious,
a nonentity.

Since you want to press your lips to those of your sweetheart,
be empty of self: learn this from the reed-flute.

At daybreak contemplation carried me to a garden:
a garden neither outside this world nor within it.

I asked, "O garden of wonders, what garden are you?"
It replied, "That which has no January or winter to fear.

I am near to you yet far, like the moon, like the sun;
this distance is annulled when God shortens the journey."

Even supposing you could not see the sun's source with your eyes,
does not heat come to you from the sun, freezing cold from shade?

Come, shun coldness and expand thanks to warmth,
that your February may turn to summer, your error to guidance.

The sun conveys tidings without breath or letters.
Close your lips; no more of *abjad*, *havvaz* and *ḥuttī*!

As we made a beginning on stanza the third
we opened the wings of many a hidden bird.

Get up, quick; springtime's emissaries have arrived.
The King of the Hunt has started the prey that you stalk.

From the plain of Beyond-Being to Existence is a huge journey;
the King taught what was beyond Being to ride relay post-horses.

The grave of a dead man has grown into a flower-garden.
See the mighty ones who escaped from humiliation.

In "*Earth is caused to quake*" God spoke thus to the Earth:
"Today I bring to life all the dead whom you hold."

His cloud scatters down Spirits in place of rain-water.
Are you not ashamed that you wail in your weakness?

XXVII

O you giver of pain, give me some remedy.
Do not make the world dark; give me some light.

Suffering for you is a cure, yet the heart is blind;
bestow clear vision upon that blind eye.

It is growing desperate because of its sorrow;
give hope to one who is increasingly desperate.

Anoint every eye that has wept for your sake
with collyrium, and give it the Light of Muṣṭafā.

Give it thankfulness first, and blessing thereafter;
give it patience first, and the ordeal thereafter.

If the world does not keep faith with the soul,
yet, out of your own mercy, keep faith with it.

Your character is sweet; likewise, bestow sweetness.
Your business is giving; likewise, bestow gifts.

To that reed-flute which has your breath for daily bread
give back some of your sweet breath to be its provision.

You have fastened this lock upon this heart of mine;
send a key and so grant some relief to my heart.

Nobody has the power to withstand your anger.
Remove this wrath; give your approval instead.

Sorrow is a highly odious detractor;
take us from it, and hand us over to friends.

Have pity on this lamentation and slander -
otherwise I shall join it up with a *tarjī'*

As you are aware of each lamenting cry,
give some relief from this fiery state.

Grief has come to be my guest;
a bloodthirsty and a violent guest.

He makes a thousand souls a single morsel
which he wagers as a stake of but half a soul.

Each blow from him is like a blow from Zū 'l-fiqār;
each point that he makes is sharp as a spearhead.

It is he who turned the sea's mouth bitter.
How is it that such a mouth could turn bitter?

Never mind the sea! For terror of him
the sky has dressed itself in blue.

We are moulded with gentle cossetting,
coyly elegant proteges of the world,

accustomed to Salsabīl and Tasnīm
with a sāqī as sweet as a sugarcane field,

with the company of dancing sugar-lipped ones;
each moment a wedding feast and a banquet.

It is a pity that such gay living and joy
should be disrupted by a trial of misfortune.

It is a shame that the party of the gracious
should be spoiled by such a depressing event.

The third stanza has arrived, my friend.
Raise us up beyond mere joyful living as well!

This heart has fallen into a well. Lift it out,
and do not leave it helplessly waiting;

and if you just promise to do so tomorrow
these sparks will burn it up today.

Have mercy on this prisoner of separation,
on his weak soul which knows no rest.

However great a wrongdoer and sinner he may be,
consider him wronged and and broken-hearted.

He has become like a tulip: drowned in blood.
His cheek has grown as yellow as saffron.

His one desire is to die in your presence;
that is forever his trade and his calling.

How can another's company be acceptable
to one who has had God as companion?

Do not abandon to the hands of fate
the one whom you called for in bygone days.

However long he remains beneath sorrow's mountain
the very thought of you is his cave-companion.

This year, as the moon is melting away,
the memory of past union comes to him.

Open up some trail in this desert place;
show him a moon in this cloud of dust.

If I expound the whole of this message
I will be deprived of the wine and the cup.

XXVIII

O you who pull us up from the earth to the green wheel of heaven,
pull faster, pull faster, beloved; your pulling up is welcome!

Today I arose happily, I am agitated and tumultuous.
Today my head is higher, for today you pull more sweetly.

Today you throw all the thirsty into pools and rivers,
you drag Jonah and Abraham into water and fire.

Today people are burning, their gaze fixed on you,
wondering whom you will embrace before all others today.

Source of the source of heart's rapture, today you are something else.
How sweetly you snatch heart from heart; how sweetly you pull head from head!

Heaven, you are a fine pasture! Earth, you are a splendid court!
Daytime, you give out pearls! Night-time, you apply amber scent!

Daybreak, how fresh you dawn! Breeze, you are a good companion!
Sun, you slaughter the stars! Moon, you lead forth an army!

Flower, you go to the garden. Rosebud, you go secretly.
Cypress, from the earth's depths you draw Kawthar's sweet water.

Spirit, you are this body's rapture. Holy Law, you are my key.
Love, you are a robber, a bandit. Intelligence, you bring your notebook.

Wine, you are a defence against sorrow; you are balm to wounds.
Cupbearer of sweet countenance, you draw up the sea in goblets.

Wine, each dawn you are a messenger bearing news of the Beloved:
you convey delicious presents from those amber-scented tresses.

Dust of the road, you hide thousands of gardens in your heart.
O Water, you run sourcewards and bring pearls up from the sea.

Fire with ruby-coloured tunic, your flames are kindled from Love;
like a dragon, with jaws open you consume everything.

The return is this: that you draw us up to high above.
You draw the soul towards the place whence all souls first sprang.

You draw the Jesus of the soul from Earth over the Pleiades,
each moment pulling him beyond "above" or "below" towards *the Exalted Lord*.

Like Moses, you make fountains gush forth from the eye.
You are ever drawing the Moses of the heart up to Mount Sinai.

Keep on carrying this restless intellect, for you carry it well;
keep attracting this blood-sucking soul, for you attract it well.

You are life to our souls, you are the kernel of each soul.
You arose from the soul's essence; you pull us towards ourselves.

Like "No" we are inverted. You extract us from *non-existence*;
steadily pulling us up to "but for"'s level, you bring "No" to "but for".

You have made the soul's idol-temple become like the Aqsâ Mosque;
you raise this intellect like a mosque-lamp up to the turquoise vault.

Kings despatch all the fools off to prison in chains.
You fetch them out of pits and prisons to go on a pleasure trip.

The body which you make thin you fill up with musk and amber.
As a gift for the mosquito you bring the 'Anqâ's finest feather!

You give the carrion body's crow an appetite for corpses;
you attract the pure soul's parrot, enraptured, sucking sugar.

Near Mary, at the time of her pain and travail, without apparent means
you bring dates every moment from a withered, dateless branch.

Amidst dust and blood, Joseph's helpless in the depths of a well;
dear friend, each moment you bring him up by hidden means.

In the merciless sea Jonah is imprisoned in a fish's belly;
you fetch him for yourself like a pearl from the sea's depths.

Before the heart's drunkards, in the heart's secret gathering,
you spread a feast for angels, give hospitality to the Messiah.

The next return is this: that as you spread the feast today
you generously place before your guests the Paradise of Souls.

The pain in lovers' hearts you carry happily to be cured.
You bear each yearning, thirsting one right to the Water of Life.

When indeed do you take any save a king or an mind that's aware?
Whoever is a human being, you convey him in this fashion.

You are Sultan of Sultans, you are goodness unbounded.
See! You bring out bounty's table in the Last Days' famine.

You show so much self-abasement before two or three clad in beggars' rags:
you say you are a mean slave - that you are entertaining kings!

You fill their baskets, load them up with rubies and pearls;
you carry their baskets just as mercy's ocean carries flotsam.

"God summoneth" has come, heralding freedom for prisoners.
The prisoners turn sad: one would think you were taking them to prison!

Your goodness ransoms Pharaoh from the serpent of the soul,
though outwardly you bring the threat of serpents to bear on him.

Magnanimity told Pharaoh: "I will set you on kingship's throne.
Rebel not, so I may set you there; your rebelling is madness."

Pharaoh said: "This link is from you; Moses is the intermediary.
Raise me up like Moses; you raise him by some mysterious means."

God said: "Were Moses the agent, how could staff have become serpent?
How could the moon have shone from his hand? Do you rebel against the All-Merciful?

Before his vocation came, our Moses had to flee to meet Shu'ayb.
He was helpless like a lover. Why do you bare your teeth at him?

Our Moses never disobeyed, nor was he ashamed to be a mere means.
For ten years he worked as a shepherd; how could you bear to be called a shepherd?"

Shams-i Tabrizi, it is you who caused this rational soul to boil;
this frothing comes to a head when you lift your head to Saturn.

This is the third *tarji'*, o friend who pull us every moment.
My heart's pain will grow if one instant you pull less hard!

O you who pull us, you pull most unceremoniously!
You are the sun, we are like dew: you draw us aloft.

How many dead bones you bring back to life again!
You take sorrow's prisoners out on excursions.

In Heaven, before this life, our Spirits shared cups with the angels;
the Spirit claps its little hands because you are taking it back there.

O sun and moon and brightness, place of rest and of security,
hijack, for you hijack sweetly; keep pulling, for you pull beautifully!

O sun of the goodly, young fortune and prosperity,
like a water-seller's bottle you bring us to that flowing stream.

When I beheld that new flagon I pawned my heart and my turban.
I told Care: "Run away, for you drive me to melancholy!"

O Mind, you give me being. O Love, you intoxicate me:
the more you abase me the more you lead me to the Lord Most High!

Love, give your bitter decrees; cut us off from all but you.
O torrent, you are roaring. Roar on! You carry us to the ocean.

Soul, come and make confession. Body, come and deny it!
"No", put us on the gallows, because you lead to "But for".

Whomever he pulls, good or evil, he pulls towards himself.
"But for", you are a rare heart's attraction; you take us towards ourselves.

O head, it is he who made you head. O feet, it is he who made you guides.
Why do you hold your head high in vanity, and drag your feet in sloth?

Head, lay your head upon the ground, if it is Heaven that you must have.
Feet, tread less in the mire if you are going for open spaces.

Eyes, look at no mortal man. Ears, hearken not to good or ill.
Intellect, don't eat donkey brains; you are going to the Messiah!

By God, you attract beautifully! Truly you attract finely!
You kill without hand or dagger! Ineffably, limitlessly, you draw us on!

XXIX

Trying foxes' tricks on a lion has only brought us madness -
has increased our alienation from all those matchless beauties.

What with the wine of your nights, the drunkenness of your lips,
and the grace of your dewlaps, what place is there for erudition?

O Rustam, manly son of Zāl, you are more effeminate than a drag queen
if you can remain manly when you meet those sugar-sweet lips!

Alas, this niggardliness of yours! Alas, this weariness of yours!
Alas, this time-wasting of yours! Be uniform, not multiform!

Seeing his sugar ruby lips, the sheen of his silvery breast,
if a pearl acts like society's dregs, may a hundred rocks fall on his head!

You make souls suffer helplessness, a helplessness that is total:
the ruin of a hundred homes, being cast out of a hundred homes.

You who are pure as Jamshīd's cup, perfections are little compared to you.
I have grown bent like a harp in sorrowing for a sweet sound.

My master, the king Shams ad-Dīn, is both sun and moon to me!
I lay my head in the dust at his feet, so laying my head under
suspicion!

O you who have caused scandal, confusing a hundred hearts,
who have shed the blood of Turks and run off with the gypsies,

in the shadow of your grace please open up your lock for me!
With love for you set firm in my head, I hang onto that curl.

You robbed my eyes of sleep by thus ducking them in whirlpools
caused by those curly locks scented with musk blended with amber.

You who have shed your slave's blood, you who are the envy of sun and moon,
despite all your imperial pomp you have deigned to mix with earthly mortals.

With your face's flash of lightning, your lights' corruscation,
and your forbearance like that of Moses, you have raised dust from the
seabed.

Torch of Heaven's spheres and Earth, Pride of the Trusty Spirit,
waiting in ambush, love for you has shed the blood of thousands!

The heart comes running after you, seeking you within this world;
but how on earth could infinite treasures be sifted into one piece of paper?

My lord Shams ad-Dīn, in this one incident you have killed me!
Why has pardon been withheld this time, o Sovereign of both
Palaces?

We have all become insomniacs: at bedtime we've started dancing,
o moon without blemish for whom the stars have started dancing!

I'm bilious with passion for you, for your life-bestowing body;
because of your promise to hearts that are yours, at dawn hearts started
dancing.

For your moonlike face's sake kings' eyes are glued to your path;
in your very encampment, king and troops have started dancing.

O pride of the spiritual ones, eye of the gnostics of their Lord,
thanks to you heads rejoice; hats on heads have started dancing.

One group are dancing for religion, uttering a myriad cheers,
another group, so disbelieving, foolishly have started dancing.

That Sun of the Goodly was hidden behind this world's veils.
The day he appeared, that good and the evil started dancing.

Tabriz and the rest of the world, with all who possess hearts and minds,
essentially and inwardly, for love of the King, started dancing.

Vast is the plain, my boy: one corner's yours, one corner's mine.
We are as locusts in the King's field: one ear of corn is yours, one
ear is mine.

XXX

You are a wondrous cypress, a wondrous moon, a wondrous ruby and coral.
You are a wondrous body, a wondrous mind, a wondrous love, a wondrous heart.

You are a wondrous grace of spring, a wondrous master of the hunt.
What do you mean by that look? What are you singing *sotto voce*?

You are a wondrous candy, you are a prince without blemish;
you are a wondrous exalted moon who make the heavens whirl.

You are more wondrous than all wonders; aware of all mysteries;
a refuge in times of trouble, with guidance and expert healing.

You are boundless in your sweetness, like the Universal Intellect in vision
of the Way;
in your lack of anger or malice you resemble God's forgiveness.

What near-divine goodness, lantern and torch of every home!
What an erudite master and teacher! What a lordly sun!

Praise to him who gives wings to these lame ones! Praise to the joy of the
distressed!
All kings are as officers, mere slaves; and you are sovereign.

Whatever thing you harm receives a new lease of life:
it becomes such that love for it causes a hundred perplexities!

Half of the world is laughing while the other half is weeping,
because you are the honey of union, because you are the poison of parting.

True Love's mouth is smiling, but True Love's eyes are weeping;
the halva is very sweet, but the sweetmaker is in hiding.

Give comfort to hearts and souls, to hearts sore and distressed;
turn prisons into gardens for these imprisoned Spirits.

If this key which I've brought has not unlocked the treasury
I will file another key for it, making it clear with a *tarji'*.

Beloved, you are standard-bearer in the parade-ground of Beauty;
you are Sultan of Sultans, and all beauties are at your command.

As you laid out Love's banquet, you are sweetness's foundation;
who but that master confectioner could prepare such a confection?

If you should burn up the world, if you should tear down the heavens,
the world will be content, knowing that you will readorn it in a hundred
hues.

In this age the sky has blossomed with multicoloured scented plants.
Earth keeps her hands in henna dye to celebrate your coming.

Come sit beside me, that we may laugh in the joy of anticipation;
for the source of joy and pleasure has donned bestowal's colours.

The glory of such a garden demands that we smile "on the nail".
Does your face smile more, or mine? Who am I? You are the Master!

You are bower, I am bulbul. You are all profit, your servant is profitless.
Come, for a hundred tumults have arisen down below and up above.

You are complete, I am deficient. You are pure, I am yours alone.
You are banquet, I am dancer. I am most base, you are exalted.

When you come to the tryst, duality disappears from sight;
all self-possession falls away in passion and lovesickness.

Moon, you are we and we are you: I know not if I am I or you!
You are both sugar and sugar-chewer; keep chewing, for your chewing is
sweet!

Your promises are kept, your giving goes on without respite:
your joyful giving and bestowal are unmarred by forgetting or
procrastination.

Beloved friend, honour our hearts with a third *tarjī'*
Pass round the goblet of red wine; make all hearts into one.

Greetings to you, o farmer! What are you storing in that barn?
Why do you wander so alone? What are you sowing in this field?

Praise to the Sultan fair of cheek! Whoever sees your face
becomes so lightheaded that he flies, even be he Mount Uhud!

If you ask me "What are you speaking of?", I speak of sweet and gentle
character;
of seeking to win a guest's heart, of caressing the heads of one's besotted
lovers.

Sāqī of Divine Purity, sometimes you come on spying missions;
sometimes ask after the suffering, and sometimes crush the grape.

Now you trail your robe's skirt, to win over the sinful;
now you have done with them. Who knows which market you are in?

Peace be upon you every hour, upon that figure and that stature;
upon that moonlike face of yours, upon that pillager of sobriety!

Peace upon you, yearning lovers; on that Sultan, on that Emperor.
Peace upon you without end; upon that Throne of Divine Dominion.

What king is that, what king is that, who is the joy of all his troops?
What moon is that, what moon is that, up on this vault of verdigris?

See the new guests! Go put a golden cooking-pot on the fire.
If you've a home-reared rabbit or one from the hillside, cook it.

And if you've neither one of those, then go and sacrifice yourself!
And if you won't be sacrificed, know for sure that you are carrion!

Hush! Less of your incantations! You don't have the drunkards' pleasure!
O my soul, why are you savourless? Are you not a salt-pan's neighbour?

I have reached that desert place whence all existences arise:
from those parts there rain down ecstasies quite other than
worldly ecstasies!

XXXI

O *Sāqī*, if your heart will burn like raw aloes-wood
you will catch the scent of aloes whose perfume is eternal.

Let it burn for but an hour: fire will make you luminous.
You will acquire a lordly nature in accordance with good ethics.

When fire catches within you, it blinds sense-perception's eyes;
your cheeks burn red as roses, heated by the fires of longing.

When "you-ness" burns up, *He* is there; when all but *He* burns up, *He* is there.
All around there are tenscore illuminating suns made by *Him*.

Ascetic, you revile others as if to say "I am close to God";
but many a man of Makka is spiritually on the far horizon!

If you have drunk pure, dregless wine, where is its scent on you?
If you are a man then take one swig of pure wine of the heart.

Friend, you became his portico; the wine made you his palace.
You kiss his shank; you are just like an anklet on that shin.

You closed your eyes to mud and water, saw the outcome of the outcome.
O heart, that made you mature: you are in the fires of longing.

Having slept in all shadows, you don't trip on this subtle point.
You are at one with your true being, an arch of that pre-eternal Palace.

Friend, you've escaped bondage and now dwell in those sugar-sweet lips.
Having doffed the tunic which hides beauty, you are free of short-sleeved robes.

If you are a boy, not a sick owl, the Intellect is your father.
Why are you so far from that father? Now through insolence, now through disobedience.

Sometimes you are full of indignant anger, presumptuous as a chamberlain;
sometimes in helplessness you find you have lapsed into languor.

One king, in truth a hundred, who takes away my heart and soul -
for me there's no physician, cure, or sorcerer but him.

Before the King of men and jinn, pure delight of pearl and coral,
how can you yield your soul, soulless man, if afraid to lose all?

You are that king who shed men's blood: you are Shams ad-Dīn of Tabriz.
You upset Beauty's market; you're the bear of every market!

You granted me a drinking-cup, making goblets every moment;
rendering all being non-existent, closing its eyes to itself.

King of pillagers, I am filled with agitation and lovesickness.
Ordain that oneness be my lot! I am doubled up from loneliness.

In all cross-eyed men's sight I am double; solve this problem for me.
You are first, you are last; you are a sea of true vision.

What a sea! What a pearl! What a secret! What a leader!
What a light, what a bright light, in that clime of nowhere-ness!

Since I have seen such a light, since I have heard such a secret,
tell me: is it any wonder that I have severed all ties with self?

Had Plato beheld it, for all his intellect and legalism
he'd have gone crazier than I, becoming mindlessly passionate!

I myself was once like marble; I myself was blind, maybe.
What a state was I once in, such were my ill nature and outlook?

But that Moon has a face; he has a thousand musky perfumes.
How could a wan man's passion gain a hold on his feet?

Alas that when I spread those wings I did not yield up my life!
From then until now I have fallen from that glory and high rank.

One night I had a dream that that great man was telling me:
"Through those soul-nourishing wines you are both with us and without us."

He hatches stratagems by the thousand, conjures up images by the thousand;
if he deals with you kindly, you imagine yourself his equal.

You don't suppose that, but you're drunk, which makes you helpless and
distracted.
Whatever you did was due to wine; you never can get over wine.

As it reduces your intelligence, as it keeps you unconscious,
it begs all your pardon - while you are drowning in wine!

I saw a shining flame. What flame? A light that has no end.
I said, "Beloved, you are a pearl. A pearl? No, rather you are an ocean!"

Are you moon, sea, or pearl? Are you rose, sun, or jasmine?
Are you liquor or red wine, possessing such goodness and beauty?"

O Shams ad-Dīn-i Haqq, you are absolute king of Tabriz's people.
The Divine Beauty sent you as an adornment for the world.

One party, lost to self, has ordered the *Sāqī* "Arise!";
made their bellies like wine-jars; turned goblets upside-down.

Beware of wine from transient cups, or else you will be impaled
on the sword of Divine Vengeance, even if you've a hundred monarchs' power.

O Light of the Lord, you who are proof of God's Presence,
will you not deliver us from this gloomy, pitch-dark place?

O *Sāqī* of firm purpose, by that binding decree of yours
give us places at your feast, for there you circulate the wine.

Am I not fish, and you water? Am I not lion, and you moonlight?
Am I not pauper, you benefactor? Am I not this? Are you not that?

Am I not darkness? Are you not light? Am I not mourning? Are you not
celebration?

Am I not ruined, you flourishing? Am I not body? Are you not soul?

Drain goblet after goblet. Hamstring the Lightning Steed of sorrows.
Annihilate cold Reason with the wine-cups of the Spirit!

Bring on Good Fortune's feast, that we may "massage our moustaches";
play musical melodies upon that harp of merry-making.

In that party where the beauties are they dance about for joy;
in their ecstasy they know not what is first or what is second.

O wondrous passion of ecstasy, who never care about yourself
whether you are behind or ahead, underarm patch or collar!

On the far side of ecstasy there is a Pearl that shines forth:
a moon-faced one with silver breast, with royal, God-given glory.

Two hundred *Muftīs* roll around inside the intellect and knowledge
culled from the garden of one plant of his. What a garden and a gardener!

He sees each individual thing as clear as certainty sees doubt,
having struck blind, in his anger, the eyes of mineral gems.

Let airs and graces be allowed him! What a sight and what vision!
You cannot break ties with kindred; and you know he is kindred.

Who is that king? Shams ad-Dīn of Tabriz, that goodly town;
Praise to him who is both king and falcon in that human guise!

XXXII

You are our king of kings and you are our chief of chiefs.
Wherever you may run to, you will come back to us again.

Though physically you are here, I can tell by intuition
where you really are; you are just flirting with us!

Make your homeland the place where your tree has its roots:
your spiritual growth comes by reaching there.

Fall prostrate at the foot of the Emperor's Throne,
that your soul may escape the ignominy of begging.

Leave the ruin to the owls, and go on a journey.
Return to Qāf, Mount of Epiphany; you are a Humā bird.

All this is now finished. Come, o king of the fair ones;
you are the Pillar of Life and the Lamp of the Palace.

They have laid out a feast and opened wide a door.
Come in drunkenly. Why wait for an invitation?

Though the whole world be filled with candles, wine and drinking,
he who's God-intoxicated has another kind of passion!

Though the cage may hold water and seed water in abundance,
where is the powerful fluttering of the fowls of the air?

This too has passed, o you who cannot be bypassed.
Take the cup of true kindness, since you are monarch of kindness.

Circulate that wine-goblet so royal and manly,
that our hearts may be merry, reckless and everlasting!

It perturbs not the heart, nor is pressed from the grape:
it is from God's hand, from the vat of His bestowing.

You who illumine my eyes, and the eyes of both worlds,
with one cupfull you gave me deliverance from death.

You who, drunken, came saying "I am the ascetic of this age",
you whose colour of cheek and merry eyes told their own tale,

my soul is glad to be unique in this love which it bears,
however many times my turban and under-robe may be pawned!

The world smiles thanks to his regard and compassion for all.
Make an end there: we shall tell what is left in a *tarjī'*.

You by whose look of favour name and named became drunken,
you from whose lips the parrot soul began sucking cane-sugar,

what concern of ours is this cock and bull story?
Now! It's time for subtleties; come back out of that hubbub!

O king, act like a king and make ready the banquet,
o soul and benefactor of all *Vāmiqs* and *'Aẓrās*.

You are nursemaid of souls, and you are streams of wine and milk;
you are both garden of Paradise and verdant Lote-Tree.

We will say nothing save this; and should we say more
base people will say "This is absurd, empty babble!"

If you wish us to speak, give us dawn cups of wine,
that the sky's wheel and a hundred bright Venuses may dance.

Wherever there is bitterness caused by worldly sorrow
our heart roars and flies off away from that place.

Get up and bolt the front door, like a miser;
wherever you are, houses become gardens and fields.

Whence came this moon, and what face is this face?
This is the Light of God, *Blessed and Exalted*,

Who is both All-Powerful and Haughty, both First and Last.
First come sorrow and melancholia, but last comes the White Hand.

That heart which has not quaked at the thought of you, that eye which has
not wept -
o Lord, tell it the news of this high life and spectacle,

that it may show some cunning, climb the mountain's peak,
and may utter this cry: "*I wish and I wish*!"

Then that love will not even let him scratch his head.
Hurrah for the chains of attraction and urgent prompting!

Perhaps Love has never seen a fool as great as I in town;
every moment I am filled with this love from on high.

All giving and taking from on high is full of grace,
be it sincere and earnest or mere playful flirtation.

The chamberlain's airs are all a ploy to get rid of you.
He says "Go away!" Never go: the King is at home.

Exalt no one more highly than our beloved.
There is nobody like him; don't talk nonsense!

If he seems to have wronged you or committed some fault,
he is like a flawless mirror: it is you who are at fault.

The windows of this house - the lower world - may be shuttered;
but the sun has risen. Quick, come up onto the roof!

When windows are not opened, the house is like a tomb.
What's the hatchet for? Why not just open the window?

Since you are not aware of the beginning or end,
you roll like polo-balls: happily headless and footless,

resigned to fate, in the Divine Polo-stick's crook,
be you joyful and happy or in pawn to disaster!

Like raw grape juice you are captive in the world's wine-vat;
once thoroughly fermented you will emerge from this wine-vat.

You necessities who have taken to asking for gifts,
come at last to your senses: you are the essence of all giving.

Night and day you are obsessed by love for the Encounter, unaware
that you can attain It: you are the light of the Encounter.

You seek wonders, you who are most wonderful of all.
It is you who are to be wondered at! You are kings, yet you are beggars!

XXXIII

Have done with pride lest you be left all alone.
Do not quarrel lest you remain forever virgin.

Do not act the wolf, do not vex your fellow-travellers,
lest like the wolf you be left out in the wilderness.

Fix both eyes upon the world beyond the senses,
that you may go there, not be left here stranded.

Do not touch lips with all who seek your kisses
lest you fail ever to meet that lovely Sweetheart.

Guard your wings against the net of evil enticements
lest you be trapped, unable to soar to the zenith.

Be not a slave to any grubby-faced man
lest you forfeit the love of our Divine Master.

Turn not your face gold-yellow with grief for silver,
lest for this cash you forfeit that Enchantment.

When you seek the Eternal Kingdom with true purpose
you'll not go without bread or soup in this world.

Have done with brawling; learn to be forbearing,
lest you be excluded from the feast of our King.

Put on your eyes the collyrium of reverence
ceaselessly, lest you be bereft of vision.

Be as a mote which rises ever sunwards,
lest you be trampled underfoot like mere dust.

Journey at night to the heavens, like a star,
lest you fail to attain that matchless Moon.

Do not dip each jug into the vat that is choicest,
lest you be left without "*the most firm handle*".

After this ghazal there must come a *tarji'*
rosewater drink tastes sweeter when repeated.

Since you have won our hearts by keeping loyal faith,
why don't you come wholehearted when we call you?

As we are forever reciting "*Praise be*" for you
who, like "*Praise be*", are a shield against suffering -

enter our breasts, for you are the soul's repose;
enter our eyes, for you are their collyrium.

Lower your head through the windows of our hearts;
we cannot live without illumination.

You are like Reason: without you men go crazy.
You are like the Spirit: no one knows where you are.

Like wine, you sink into the heads of drunkards;
they rise above all modesty and abstinence.

Beauty never lacks lovers' clamorous attentions,
as feast days never fail to attract the peasants.

If I know nothing else in all the world,
I know that you are very soul-enhancing.

How souls career about like motes of dust
when you, the sun, are rising in the East!

Outstretch both arms in giving away life itself:
you are Ḥātim's master in the art of giving!

Do not stretch your feet out past your own rug;
then you will become more learned than Kisā'ī.

To foes be a snake, to us be a companion;
for you are the Rod of Moses, the pure-hearted.

Cling to the ropes which are let down from Heaven:
you are bathed in radiance from the heavens' lantern.

We are watching and waiting for the third stanza;
drunk at the prospect of our Friend's returning.

Fair one who dwell within the hearts of all men,
when the soul is deserted, you are its boon-companion.

You have made the garden of inner realities blossom;
for its greenery you are the water and gentle breeze.

When this world's fair ones perish, brought to nothing,
you will still abide with all your beauty and bounty.

In times of famine you send down a banquet.
From a Generous One take generous provision.

Another Canopus in the spiritual firmament
purifieth each Spirit as it were tanned leather.

At midnight you bring in wine that is luminous
and pass it round, saying "*Drink thou, o my dear friend*".

What a *Sāqī*, what a goblet, and what wine!
Delight upon delight upon delight!

Thousands of lovely, heart-enthraling figures:
thy wine engendereth them from one that is barren.

The bubbles of that wine, and its quintessence
are healing upon healing for the sick man.

Up to the brain its inebriation riseth,
removeth blame from the nature of the blameworthy.

A heart as narrow as the letter mīm's heart
is changed into a boundless, verdant prairie.

So blessed are the drunks and boon-companions,
since they do not merely sip, as do the thirsty.

Keep drinking from "*They are poured a wine exquisite*";
leave those who are content with talk, o listener!

That man to whom the sun is but a servant -
his greetings come to those who long to see him.

XXXIV

Within this world, a world apart has unfolded
of which no tongue has power to make description.

Its life is free from all fear of dying;
its springtime is never displaced by autumn.

Its doors and windows are the story-tellers;
its dried-earth bricks and stones, poetry-reading.

When the owl goes there he turns into a peacock.
When the wolf goes there he turns into a shepherd.

What is it, to go there? A change of being,
not a movement from one place to another!

Look at the thornbush patch, rooted to one spot:
by changing state it turns into a rosebed.

Look at that boulder whose feet are immobile:
how far it travelled to become a ruby!

Wash outer form's hands with inner meaning's water,
because the cooks have set out a banquet.

Behold the angels that are born of demons:
one such never gives birth to such another!

I have seen many a tree that sprang up from the earth;
but who has seen, sprung up from earth, a heaven?

When "*He raiseth the quick from the dead*" was manifested,
the dead and inanimate were granted certain vision.

I have seen, born from a mere drop of fluid,
a Qubād, a Rustam or a doughty warrior.

But I never saw a Paradise or heavenly Garden
emerging from the void of imagination.

Interpret this ghazal in another stanza;
expound and explain it in a different fashion.

You Pearl who display hundred a different faces,
thousands of pearls you show in each direction.

Yet out of glory, loftiness, and jealous pride
you are a secret in a secret in a secret...

XXXV

What a sea, what an ocean filled with life you are!
What goodness and beauty, what glory of the Essence you are!

My soul asked you for a remission from pain;
you sent but one candle by way of remission.

The sharpness of loving him makes iron like wax -
what a stubborn, impetuous and haughty love!

But the inner secret of loving him is a sugarcane field
from a palm-tree estate, from full-flowing streams.

With sugar lips, the moon-cheeked ones, all cup in hand:
say "*Give me some*" to whomever you wish.

A kiss has come to you from every ruby lip.
You are a beggar; that ruby which it gave is poor-tax.

If you have won that game of chess, you are king.
Yet whither has Fortune vanished? You are checkmate!

Lord Shams-i Dīn is the life-bestowing sea;
beside such glory you are a salt marsh, dead land.

What a king; a gracious and a matchless one!
The divers souls are all compounded from him.

If Tabriz possesses but one particle of him,
what would she lack were she devoid of treasures?

Ascetics by the thousand, their asceticism mere rectitude -
you may lawfully shed their blood; they made it lawful!

O glorious Ka'ba, it is you who give life to the pilgrim.
O glorious good fortune of every hopeful, needy one!

You are a crown to be worn with pride upon the top
of every head that will not bow down to Saturn.

Every quarreller bows down his head before you
with heart and soul, in submission and obedience.

What a light of the Spirit-World! Your light
comes not from the sun, the moon or any luminary!

Each soul holds a fiefdom in your likeness;
some bound to pay the tithe, others the land-tax.

O lord Shams-i Dīn, this poem in praise of you
is but a satire, given your true rank and glory.

O Tabriz, exact tribute from every soul:
you are local governor of souls and taxpayers.

Even should my heart's disposition become snow-cold,
thanks to your fires it will become productive.

For love of you each living heart and soul
is constantly engaged in secret discourse.

In any market where you can be scented
how little the demand for such as Joseph!

In the Fourth Heaven, Jesus is calling to you;
beside your glory he is a running footman!

Fulfilment's kingdom is in the gift of our king:
he is the seal of bounty, and its author.

Had bounty a tongue, its praise and thanksgiving
would equal that of three hundred 'Abbādīs!

If you listen out beyond this world's confines,
what heralds of the Spirits proclaim his name!

The mouth of acclamation has gaped wide open
with joy since that day when it first saw him.

It tells the world, and swears that it is truthful:
"No day like this has dawned since you were born".

Conceal yourself for some while, lest the market
for moon-faced beauties should collapse entirely!

I saw Love, who had fallen in a pool of blood.
I said, "How did you fall into dust and blood?"

It is you who shed the blood of every lover;
have you too thrown your own heart away thus?"

Love answered: "I have something that causes
a hundred moons to burn in the fire of passion".

Lord Shams-i Dīn, just what kind of light are you?
Angel, fairy, or creature born of fire?

O Heart, come to Tabriz for love of him,
like a defective slave whose value rises.

XXXVI

This heart has fallen in love with a monarch
whose kindness is a refuge for both worlds.

Though his kindness manifests itself through fire,
from out of those fires there grows greenery.

When my soul saw the great pomp of his goodness
my wailing stopped, and only a sigh remained.

If his bounty shines over the earth's surface
a moon-disc rises from each earthly being.

The commotion aroused by those dark eyes of his
has caused my soul to shroud itself in darkness.

His bitter absence has made sugar as poison;
the dust of every road is stained with blood.

From earth to heaven all would be set on fire
had he not given good news from time to time.

From the mind's image of him appear two hundred Josephs
on the chin of each of whom is a marvellous dimple.

I fall into the pit of all those dimples;
like Joseph I go from that pit to high estate.

O master Shams ad-Dīn of Tabriz,
do not spurn these hearts that are full of fire!

When the harp of love for Him began playing
it spoke a secret in the lover's ear.

Love for Him lit a fire in the heart's thicket;
it burned down evil illusion everywhere.

That soul became a regular performer of prayer
who prays facing the *qibla* of His beauty.

Through the love-awakening, kingly Spirit's splendour
he dons an embroidered robe over his fortune's satin.

Any crow which from His granary has gleaned
a single grain forthwith becomes a falcon.

For love of His face, the atoms of the Spirit
are singing in the *Hijāzī* musical mode.

Why are you afraid of dying? Go and receive,
through His love, lasting and undying life!

What a life! A sweet life and a pleasant life:
a pleasant one, drunk with a love wholehearted!

But haughtiness befits Him only, dear friend.
Beware! Do not be haughty as He is haughty!

Lord Shams-i Dīn, from that Primordial Cup
pour drink into the mouths of aching souls.

XXXVII

O call and summons from that other world,
o you who came in order to summon me,

we were waiting for the sound of your voice.
Welcome; you are an envoy from beyond time and space.

Come, tell us the tale of that perpetual springtime,
since you are a parrot from that sugarcane land.

We have been turned yellow and frozen stiff
by the murmured incantation of autumn's breath.

Save us from the wiles of this ancient wizard;
bring us to that state of eternal youth.

That worldly sugar proved poisonous, because
the effect which it produced was freezing coldness.

Bring an antidote, administer some remedy;
for, as you know, we are entirely helpless.

Lead us away from this poisonous herbage;
you are Moses for this age, a shepherd too.

We stand before you as the flock of Shu'ayb;
with kindness take us out to graze on pastures.

You drive us forward and you gently herd us
all the way to the seashore and the garden,

that there we may grow fat and filled with joy
on narcissi and lilies of mystical secrets.

These messengers have vanished, all on account
of the pride and disdain of the sick at heart.

O light and sight of both two eyes,
who brought us to the soul's feeding-enclosure,

do not take us away from that enclosure
before we have browsed and eaten our fill.

As thin as the crescent moon is the baby
deprived of milk when just three months old.

Be kindly, and let be the infant soul
which has taken refuge at the wet-nurse's breast.

Since the sound of our wailing has reached your ears
do not disregard it as though unheard.

Every apple that has yet to come to ripeness
clings tightly onto the branch by its lips;

afraid lest it tumble down from the branch,
it remained there, a tasteless, shrunken thing.

The soul is not lesser than that inanimate being,
its chosen nursemaid being the intellect.

O you who have bitten my cheek before dawn,
I have an I.O.U. for three kisses from you,

so with two of them we can make peace today
because you are frightened and sick at heart.

Hush now, for he is noble and captivating;
his morals and virtues are praiseworthy.

Hey, don't go to sleep! The thief and the tart
have cheekily helped themselves to your hat!

This lower soul of yours has grown ever more sinful.
It was once a worm but has grown into a dragon;

by night eating carrion and what is unlawful,
by day a great miscreant, foul-mouthed, and a thief.

Go and seek redress from one who is ruler,
with a standard of office, and sound in judgement.

No land is devoid of one who is Caliph;
how could there be a creature without a God?

The world is afflicted with upheavals,
in the absence of justice, order and authority.

For the sickness and vices of the world
the sword is the ultimate remedy.

The time has come for the Greater *Jihād*;
arise, o Sufi, and fight the good fight!

With hunger sever the appetite's gullet;
do not let yourself get embroiled in the soup!

What the dervish gives freely is his body and soul:
that is the essence of all generous giving.

Melt away in His fire, because it is fire
that acts as elixir upon the "uncooked".

Be silent, for fire is transformed into light;
fire turns into a *sāqī* or water-bearer.

A hundred compliments and greetings from us
to the Universal Intellect, which speaks with silence.

XXXVIII

Each day at dawn you come in through the door
with the wine of gnosis in your hand.

You call out to us a red-hot greeting;
Lord, what a sweet, lovely addiction you are!

With your amorous play you make us lose our heads:
make us crazy people who yell and wail!

What do Being and Non-Being mean to us
when you show Existence in Non-Existence?

Yesterday we repented in a thousand ways,
having taken the spiritual path of Abstention.

How will your lovely face regard such repentance?
It knows that you are all repentances' foe.

As Repentance goes running off, the heart
cries out to him, "Come back! Where have you gone?"

He says, "Repentance's hour of death has arrived.
Seek kingship by means of Repentance no more."

If Repentance was a wild he-serpent,
you, o True Love, are the Emerald of God.

I place a *tarji'* in the ear of the minstrel:
"Keep on turning the ears of the rebeck to tune it".

O you who have tied on twenty quivers of repentance,
take a goblet of wine and drink it down,

for those amber-scented, dishevelled locks
are an unrelenting decree of fate.

Fairest one of this age, when king and rook are forked
it avails you nothing to pucker up your face.

What good does it do to turn up your nose
at him whom you hit in the mouth like a cat?

Prostrate yourself - do not rebel like Iblis -
before the face of this moon-like Idol.

The Beloved transcends the three dimensions:
all three are filled with the light of His Face.

Today our beloved is extremely drunk,
full of mischief and anguish, and his face is scratched.

The soul is bemused in a myriad ways
by beauty which both designs and is designed;

by love for the earth which is filled with peonies,
by love for the heavens so spangled with stars.

Be silent. Drink less of the wine of True Love;
be safe from fluttering and trepidation.

Since your ruby lips have told us what to say
we set no ruby fastening over our hearts.

While you, as our dear friend, are our cupbearer,
sobriety is unbelief and unlawful.

O Reason, though you are something most precious
do not look with contempt upon the drunkard.

Although you possess that thing, take a good look -
for what he possesses you do not possess.

If an idol grabs hold of you by the leg -
will not leave you one moment to scratch your head -

you go crazy because in your passionate state
what you are doing is planting a seed in black sand.

The gnostic has seen true life to be in death,
since he has escaped from the eyes of fire.

Light came, and it extinguished the fire,
as the breath of Spring kills off January.

Albeit the night appears dark to your eyes,
in the gnostic's eyes it is no different from daylight.

True Love keeps saying to both of his eyes:
"You are drunk and merry and full of languor."

Here I end the poem, in order that Love
may speak for itself without my intervention.

Today the heart is filled with desire:
it twists and curls like the locks of His hair.

XXXIX

The drunks went off in uproar. I went to a quiet corner
with two friends who share my secrets, my way and my provisions.

In that quiet corner I beheld a Sun whose radiant heat
caused my heart and soul to boil and boil like cauldrons.

Desire for him seized my entire being, high and low,
like a locust descending on each ear of corn in a field.

I myself fled to every corner from that trial and temptation;
but it was I who had removed the lid of temptation's cooking-pot.

Love for my master Shams ad-Dīn is something tumultuous,
though at first it seemed a peaceful little thing, so very quiet!

Union was as Gabriel, parting was as the Slinking Devil:
Trusty Gabriel's Revelation was burnt by the Evil Whisperer.

How can anyone give advice to one who loves the ruffians?
How can anyone conceal this love which is open and blatant?

When one shy and inexperienced has drunk from his love's cup,
he burns the drunken reveller's world with his drunken revelry!

Anyone who has seen his face has become his Altūntāsh.
But he is not given to kings; how could he belong to Altūntāsh?

Whatever Sun can this be, for whose love's sake
even a bat's heart and soul are burnt up like firewood?

Convey from my heart to that Sun, Shams ad-Dīn Tabrīzī,
my tears and lamentation and this tumultuous love for him.

Love for Shams ad-Dīn became like wine, my Spirit like a cup,
when, he being my lord, I came to know that spiritual light.

The soul-bird croaked under the falcon's attack: parting from you
which burned a wound where you are cherished: in my heart.

Separation gave my heart a bitter drink from its goblet;
it vomited up all happiness, right back to mother's milk.

Where are the days when your company was mine, and by its grace
made everything a garden in the thorn-bed of my heart?

The light of my master Shams ad-Dīn turned Non-Being into Being;
what wonder if he turns marshland into gardens and meadows?

I was in such sorrow that my soul had resolved to depart.
That imagination of you revived it, enticed it back to the feast.

When my soul drinks from the cup of the élite of the élite,
at once it breaks detachment and purity to pieces.

XL

Come, drink of a wine that has turned as sharp as fire.
Come up to me and take it with both hands, lest you spill it;

the finest goblet and wine, from the very hands of God.
When you drink you'll fall so hard that you won't rise on Judgement Day!

And should you stubbornly refuse to drink of wine or liquor
I shall force you to drink. Where can you run to escape me?

The cup of love for him has kidnapped a hundred thousand rebels like you.
Take the goblet; look and see with whom you are contending.

See the King fair of face, who has started giving out wine;
see the curls of the Beloved, who has started powdering musk.

When the *Sāqī* gets ecstatic he hands out too many goblets;
when the minstrel gets ecstatic he strikes up the *Hijāzī* mode.

Through wine you can regain the fire and ardour of youth;
you will not get power or constancy from your natural body-heat.

Take a cup and contemplate its purity and its essence:
by God, this wine is not made from grape juice or from raisins.

Relief and deliverance are to be found in perseverance;
distinction, might and greatness are to be found in humility.

I will refrain from too much talk, I will abstain from prattle.
Speak yourself, for you speak sweetly: you are something rare and wondrous.

Make a *tarjī*! Prepare for it a trousseau, as for a bride;
for the bride laments in front of you because she lacks a trousseau.

God keeps Non-Existence and Existence happy with his gifts.
If your father cannot afford it, the King will provide your
trousseau.

Hey, you exotic rarity, what are you doing in these parts?
Hey, bosom-friend of Fortune, why are you in this drunken haze?

How is it that you absent yourself, forsaking kingship?
Hey, rose of felicity, what are you doing amid the thorns?

The sun is telling you, "Without you here we are on fire";
gardens and fields are asking you, "O springtime, how are you?"

You are life to every soul. What has tied you down to outward form?
You are every heart's repose. Why can you find no repose?

You are all weddings' heart and soul, celebration of both worlds.
My mind is left perplexed as to why you are in mourning.

Are you not as Joseph in this world? Hear one question from me:
how is it that of your free will you are stuck in pit or prison?

Tell me, you heaven of glory, why are you dressed in dark blue?
Tell me, you sun of high rank, what are you doing in this orbit?

Your father left Paradise when tempted by two grains of wheat -
since you hanker after Paradise why do you eat wheat-pottage?

How much longer will you boil among bowl-lickers, like a cauldron?
How is it that you are playing at this dice-game with these cronies?

You have done plenty of talking and hidden talking's failings.
You have seen God's touchstone, so why are you in a helpless state?

If you are one of the suffering, how was it that you fell silent?
You travelled the Path by inner vision, so why are you still waiting?

Your face surely reflects your consciousness and thoughts;
when there is something in the jug, it is that which trickles out.

A dear friend has run away to travel to the Lord Unseen.
Come, fly up and away from the traps for birds beset by fate.

O you whose true nature is goodly, may your Spirit rejoice;
for that blossom now has burst through from the lawn to the outside world.

Come, may God brighten your eyes which are brimful of dew;
tears of grief for you have been trickling from our eyes.

Your mind's gazelle is grazing on the Holy Gardens on high;
a hunted creature, you bolted to escape the wolf of death.

How are you and how goes it in the Heavenly World Unseen?
Cries of "Alas!" from your friends have risen to the heavens.

Good Fortune, save him from separation and the pain of solitude.
He has gone, escaped for good from the strait snare of outer form.

One must needs quit this world, be it in youth or in old age,
happy, loving, and with honour, swiftly and testifying to faith.

At your summons I came running, cut myself off from my country.
I have arrived at your dwelling; now please give that key to me.

Even though my lifetime's sun has sunk down to western horizons,
by your grace a dawn quite different from that other dawn has broken.

And although through ill-fortune that star suddenly has faded,
thanks to the Sun of the Unseen I now am blessed with good fortune.

And although in my short life I have not seemed worthy to the world,
at least my heart was worthy of your kindness and wonder-working.

Hey *Sāqī*, parted from you I am in a stupor night and day.
Come, for in my drunken state I have no interest in my goblet.

XLI

You go; I will not leave this place to go to any other.
Who would go away from a loved one, a moon, a moon-faced beauty?

You go; you are shifting hands and feet to strive and gain,
while the hand of love for him has left me without hands or feet!

Using your mind, you may discern the value of any goods;
while I, thanks to a precious moon, have no mind left at all!

In the eyes of common people love and passion are a great sin
which occasion blame and oppression on the part of mankind.

Such a sin, if committed for a moon like you, is fitting;
in committing such a fault one's reason acts correctly.

The pain of loving the fair of face is not a matter of free will.
Who would head, of his free will, towards a pain that has no cure?

Once the world's eyes see the light and splendour of your form
it is convinced that God has another house besides this house.

Come, brother, pass beyond the veil of the sky's green wheel;
if you do not care for wheat, what are you doing in a mill?

It was temptation by wheat that brought your forefather here;
through the heart's cupidity the heart and mind are in exile.

The dregs are ever lurking at the bottom of the wine-jar;
they rise up to the top when they attain to purity.

We keep running on like torrents towards the pure ocean.
The ocean is delightful for those who know how to swim.

You, who are of the fishes' kind, are moving towards the sea
because you find no scope for movement in pools or in streams.

Pools' or Oxus' dew and water is all borrowed and contingent;
Reason, do not ask for constancy in things that are contingent!

This discourse has not been expounded; comment on the stanza.
Tell about the fruits of Love, and point out the consequences.

Listen, sky-wheel: though apparently you used to have two ears,
how you wailed in lamentation on account of your soul's love!

No, I am wrong; had you not experienced union or separation
your body would not dress itself in dark blue, like mourners.

If any polish reached you through a message from the Sweetheart
it would cleanse your breast of all its rust in one instant.

Listen, moon: if your heart were not headstrong and rebellious
who could rob you of the hat of your glory through an eclipse?

If the grace that takes precedence did not take the road of forgiveness,
how could it untie the knots caused by eclipses in your heart?

Without expansion and contraction, the passes on this highway,
how could your body shrink and wane, and how could it wax?

If Love did not ordain the movements of the heart and eyes,
how could he hide the trap from you, or show you the bait?

If he did not set a barrier and a trap on every road
how could he praise the steadfast endurance of anyone presented to him?

If that King did not provide some relief for every sorrow
there would be naught but swords and arrows; no shield and no helmet.

If the brilliant soul did not receive its attributes from God,
it would have no skill or purity, nobility or generosity.

If Non-Being were not subject to Him, at His command,
Existence could not spring forth from the soil of hopelessness.

That beauty of His has transcended the two Evil Eyes:
it has become too elevated for any jealous one to reach.

Tell me, what fear has the moon's disc of being struck by arrows?
What could a Jew's dark heart do to detract from Ahmad's mystery?

Tell of his auspicious beauty. Sing a *tarjil*, sing sweetly.
May such a stream never be void of water, night or day!

Meadows and happy springtime; joy, pleasure, intoxication;
the Idol and his great beauty; goblet and generous giving!

It is rose and tulip season; the meadow has set out its wares.
Come, go to the roses' feast; you too are a wine-worshipper.

Cypress and Lily grew a hundred tongues and blossoms to give thanks,
Jasmine has set off from Non-Being; why have you gone into seclusion?

Showing off, Rosebush said to Bulbul in cunning reproach:
"Be quiet. Get away from here; you have broken the tree."

He replied, "You cruel thing! Oh, that temper of yours!
There are no invalids left here, no doctor, no *Almagest*!"

While visiting the sick, Rose enquired of Saffron,
"Why has your face turned yellow? Why have you bound your aching head?"

Saffron answered: "I am yellow from the searing pain of love.
If you have not experienced grief, you must have heard of it from someone".

Grass said to Plane Tree, "By what craft did you grow so tall?"
The rejoinder came: "By being in the earth, and being lowly".

Rosebud asked Blossom, "How is it that my eye is closed up tight?"
Laughing, she answered: "Put on that hat and you'll be cured!"

Hey, you beauties of the garden, where were you for those six months?
"We were in Non-Being, then suddenly God gave us Existence."

You, too, leave Non-Being. Go to that other world's springtime.
Leave the kings and emperors: your honour is in the Primal Covenant.

At that moment Judas-tree also asked Violet for some news.
She bit her lip, meaning: "By your head, I'm drunk, o Mighty One!"

When he saw her intoxication, her movements and her trimness,
he clasped her to his bosom, saying "You escaped from in here!"

Behold the ocean's generosity, and be silent like the fish.
Let go what your heart caught: you are above fishing with hooks.

Night has passed, the dawn is here. You have neither slept or eaten.
Go and rest a while. You have done what there was for you to do.

XLII

Good fortune smiles upon us because you are our ruler.
You, whose winsome ways are sweet, are the soul of winsomeness.

Lips that are closed tight you can induce to smile at once;
for eyes that are in pain you are like antimony ointment.

Lips have sworn, "I shall never smile as long as I live";
but their oath is set on fire when you reveal your face.

Get hold of any corpse you wish and try it out on him;
he will tear his shroud to pieces and start to steal wine-cups.

On the day that I die, pass along beside my grave,
that by making me arise you may display the whole Resurrection.

How indeed could anyone die whose cupbearer you have been?
Lush and verdant is the land of which you are the irrigator.

Be our travelling-companion. Say: "Be there a hundred deserts,
so long as we are on that route you are as hands and feet for us".

I asked the moon and stars, "Why are you walking on your heads?
Is it because the journey is far, or because of muddled vision?

O moon, who are a hero, you are sometimes thin and sometimes full.
During the day you are like a bat; at night you are a flag-commander.

Become my Moon's disciple. Go and march beneath his banner,
that you may escape from changing to immunity God-given."

The moon said: "If you wish me to wash off all outward forms,
make a *tarjī*; that I may describe the spiritual states involved".

O homecoming of souls in that hour when the soul takes flight -
that hour when shrouds are torn off, that hour when tunics are rent -

you who said, "What is the soul?" or, "What is that other world?";
soul, you have reached the brink. The time has come for you to go there.

O heart who stretched your hand out to steal this and that,
nothing remains for you, o heart, except the trembling of your heart!

Now you grabbed gold and silver, now a silver-breasted girl;
that grabbing has given you a headache now that your soul is borne away.

You who in your corrupt state shed the blood of fowls and fishes,
what their souls tasted you yourself have now to taste.

Happy is he who learned from God the magic all-powerful:
like lions facing the hour of death, to run to meet that hour;

to block up both ears against the blandishments of the base;
to be the first to break with him who will finally break with you!

You are Earth's child and you are drunk from sucking at her breast.
Wash her milk from your lips, so as to feed on what nourishes the heart.

The heart's teeth will not grow so long as you remain a suckling:
it is the Spirit's food which makes the heart's teeth emerge.

The liking for kebabs and the desire to drink wine
will never be increased by sucking away at milk.

You who, sunk deep in appetites, have stopped up both your ears -
pull the cotton-wool from your ears to enable you to hear this.

If you have not removed the cotton-wool, at least don't put in more.
Another *tarjī'* has arrived. Come to your senses for a moment!

XLIII

In this smoke-filled house a window was opened.
The smoke went out, and in came a glorious sun.

What is that house? The breast. What is that smoke? Thought.
It is thinking that turned your good life into misery.

Wake up! Rid yourself of thoughts and illusions.
O Lord, send a drummer to waken our sleeper!

The sleeping man suffered a thousand griefs over nothing.
In his dreams he sees wolves or is scared by a bandit.

In sleep the soul sees a hundred swords, a hundred spears;
it awakes, and of all those it sees not one needle.

The dead say, "What vain sorrows we suffered while our lives
went by, filled with all manner of evil distractions!"

For one man, Illusion wears the dress of a bride;
for another, Illusion is clad in chain-mail.

At this moment that wedding and wake have quite vanished:
not a dance is left from one, not a wail from the other.

They scratch with their nails, lacerating their cheeks;
when the dream passes there are no nail-marks on their cheeks.

Where is he who was with us as milk goes with honey?
Where is he who was with us like water with oil?

Now come realities; sleep's fantasy is gone.
Peace and safety are here. "We" and "I" are no more.

No more old or young, no more captive or matron;
no more soft or hard, no more waxen or iron.

Instead there is harmony, consistency, unity;
a soul that has flown from a body to freedom.

This is not that unity of which all are aware.
Sing a *tarf!* to fix it in hearts and in minds.

You who tread this Path with Sincerity's feet,
both worlds are with you when you are my comrade.

You lack nothing. All things are right there with you,
whom good fortune's tree has made joyful and load-bent.

Every time you split apple or quince with your hands
a radiant light shines from the heart of that fruit.

From that radiance a new radiance is engendered:
all beauty engenders greater beauty each moment.

On the fruit is inscribed: "There's no weaning from these!"
On the leaves is written: "You are safe from autumn".

Eyes, gloat: you are in an abode which is famous.
Heart, do not move: you live in a goodly dwelling.

Many wealthy men are like green deciduous trees,
but this rare tree does not depend on any greenery.

Many a one-maund rock falls from the mountain's peak.
Only rocks that transcend themselves turn into mountains.

For every existent thing fears Non-Existence:
to fall to the bottom from its lofty eminence.

O child of Non-Being, with each breath you grow younger;
you are pledged to love the Friend - more deeply pledged each moment.

You are there among husks that are better than kernels,
naked amid satin, brocade and darkness.

Though in every Jew's eyes you are a barren palm-tree,
you bear a hundred fresh dates to assuage Mary's pangs.

You enamel the outward and give sight to the inward.
How could this world below remain base in your age?

O soul, o World, what a wondrous heart's delight you are!
You who dwell within the soul, you are most soul-enhancing!

Immanence and Transcendence are in contention, o wonder,
as to whether you are our Spirit, or you are we!

Be you one or the other, you are a great sea of pleasure:
you are all sweetness and joy and bounteous giving.

From afar I saw a fire, but from close by I saw a light.
though you appeared as a serpent you are a staff for us.

You are Absolute Security; but for those who have yet to reach
the road's end, their doctrine is that you are fear and hope.

You are like Joseph: for brothers you mean only resentment,
but for Jacob you always are joy upon joy.

We went crazy in order to taste a fruit from Laylâ -
True Love, you are the enemy of all powers of reason!

O Mind, you were copper but through Love you turned to gold.
You are not the Elixir; you are Elixir's very hallmark!

O Love, you are Gabriel, opener of the gate of mysteries:
one would say you are conveyer of Revelation to all Prophets.

Anyone possessed of reason is of this opinion,
but you have nothing to do with opinion and discursive thought.

The arrow of your guidance has never missed the mark;
and as for him who misses, you are most forgiving of errors.

O dust with sleeping eyes, you cannot see the wind -
but if the wind does not exist, what is keeping you airborne?

Albeit you have risen high, avoid the sin of pride;
be ashamed of pride, so that you may be endowed with majesty!

From Moon to Fish, all seek the joy which You bestow.
They have become loquacious, hoping to mix with You.

XLIV

Whether you are Moon or Venus or the Calf Star,
you are luckier than all the lucky stars in the sky.

You come not from the sky's sphere, nor from these heavens.
You are extremely subtle; from where did you come?

When you are represented in visible form
you are moon-faced, enrapturing, fair of figure.

Through you Love's passion has become manifest:
loveliness and facial beauty exist thanks to you.

Every heart and thought has gone astray;
it is you who find all things that are lost.

You are the seal of every kingdom and province;
you are the crown on the head of every sovereign and lord.

In the heights of the heavens they beat their own drums
when you have shown them yourself for an instant!

Any evil thing which turns around to face you
becomes good; it is saved from being an evil.

O you whose regard is the fount of all elixirs,
you whose Self is the guiding light of every self -

such commentaries as these are fit for the masses,
but what of the Divine Attributes, what of gnosis?

If one lightning-bolt flashes forth from that Heaven,
the sun and the heavenly spheres lose their value.

Being and Non-Being cannot be combined.
Being a lover and modesty are opposites, too!

Once you have been laid waste by eternal True Love,
your single Spirit has become as a hundred.

People become drunk, merry, helpless, ecstatic,
once you have begun to display your full glory.

O my heart, drink the wine openly, brazenly:
they cannot beat you once you become unbeatable!

Even should there be a barrier, that too will pass.
Remain joyful since you have become everlasting.

O heart filled with rancour, you have been purified;
o ancient body, you have been renewed.

Be drunk all the time, do not come to your senses:
when you come to your senses then you are confined.

The Spirit is like water, the body like earth;
you are water and have ceased to be sullied by earth.

You were dregs at the bottom of the world's wine-jar;
now you are pure wine and you have been distilled.

The desire of your lamp was to be extinguished.
Now go, for the sun has endowed you with strength.

Your soul was a bat, but turned into a falcon
once you had become inured to this light.

A dear friend has arrived. Now close your lips;
o breath, how long will you keep coming and going?

The soul's *Sāqī* has come with the Cup of Jamshīd.
It is time to celebrate. I will be silent.

PART 4

COMMENTARY

I

Metre: *Rajaz-i muṣamman-i sālim* (as XXIII, XXVIII, XXIX)

--u- --u- --u- --u-

Summary:

1st stanza. The Divine Qualities are manifested for the poet in the Spiritual Sun. This represents both the Divine Light and Shams-i Tabrīzī, who personifies the Universal Man (*insān-i kāmil*). The chief matter of this poem, as of most of Rūmī's *tarjī'āt*, and its proximate source of inspiration, is his love for the Spiritual Sun/Shams.

2nd stanza. Besides his beauty, Shams also displays majestic dignity and aloofness from those whose happiness depends on his love. As Universal Man or Perfect Saint, Shams embodies the Spirit or Intellect, which subtly, intoxicatingly, cures (like Jesus) the sick heart and draws the soul away from the bonds of mundane reasoning.

3rd stanza. The themes already enunciated are recapitulated. Because of the Divine Grace which flows through him, Shams/Intellect/Spirit has the power to make one forget the miseries of worldly life. He is the focus for concentration on living in the eternal Present, which offers perpetual rejuvenation of the heart.

4th stanza. By God's decree, the "intoxicating" encounter with Him is the ultimate destiny of all men. All creation, knowingly or not, is full of love of the Divine Beauty. Vain are the lives of those who deny that love; yet their awakening will come. For lovers of Shams/Spirit/Intellect, fulfilment is here and now; the wintry age of cold reason is at an end. The poem closes with the celebration of wine, symbol of joyful, all-consuming realization of the Divine Presence.

Notes:

1a *rūt...khūt* "your face...your ways" : for *rū'at...khū'at* (or *rūyat...khūyat*).

pīch-i zulf "tresses" : in Persian poetry, the beloved's curls symbolize the captivating mysteries of God's Beauty and Majesty.

1b *mīva* "ways" : literally "fruit", but here the word forms part of a compound phrase *mīva shīva*, "looks and suchlike". This kind of "doublet" (hendiadys) is common in Persian and Turkish. See M. Shaki, *Principles of Persian bound phraseology*, Prague 1967, pp. 72-3.

3b *hal atā* "before Man's existence" : literally, "Came there not?", the opening words of Koran LXXVI, 1.

4a *bā la'imān sākhta* "have catered even for the base" : more literally, "have made allowances for" or "have compromised with".

5a *khūbān-i chīn* "China's beauties" : often alluded to in Islamic literature as being the world's loveliest, but here also as the most jealously critical! The poet uses the opportunity to play on two meanings of the word *chīn*, and follows this with *machīn* in 5b.

5b *dāman zi gūlān bar machīn* "don't spurn your fools" : i.e. "do not gather in the hem of your robe, which those lost in adoration of you seek to clutch".

7 In this *bayt* Rūmī alludes to the manner in which God, or the uncreated Intellect (Logos), provides appropriate means of spiritual fulfilment to men of different temperaments. When used by Rūmī, such terms as *zāhid* or *'ābid* do not necessarily have pejorative connotations as they do when used by Ḥāfiz or certain other Sufi poets.

7b *iltiqā* "vision" : literally, "meeting" or "encounter" (sc. with God). The translation indicates the underlying sense of a "beatific vision" promised to the faithful in the next life which may also be vouchsafed to the gnostics (*'ārifān*) during their earthly lives.

8a *khwāham du'ā kardan* "I want to pray" : or perhaps "I will pray", if Rūmī intended the meaning of *khwāham kard* which scansion did not permit. *Du'ā* means "supplication" as distinct from *ṣalāt* or ritual prayer. *vaqt-i du'ā* "the hour of supplication" : that is, *sahar* or the period preceding daybreak (*fajr*). This hour is held to be favourable for the acceptance of supplication and asking God's forgiveness (*istighfār*). See Koran LI, 17-18; and *Aḥādīth* concerning the last third of the night, e.g. Muslim, *Ṣalāh*, 246; Bukhārī; *Tahajjud* 13.

9b *bar ṣuffa ikhvān aṣ-ṣafā* "Brethren of Purity on the veranda" : meaning Jalāl ad-Dīn's inner circle, but alluding to the esoteric school of philosopher-scientists which bore this name. See Y. Marquet, "*Ikhvān al-ṣafā*", *EI2*, iv, pp. 1071-6. There is also a play on the words *ṣuffa* and *ṣafā*, which although not cognate have been linked in Sufi tradition with the etymology of the words *ṣūfī* and *taṣavvuf*, "Sufism".

10a *sāqī "sāqī"* : in poetry, *sāqī* generally denotes a beautiful youth who dispenses wine. In Sufi symbolism, the *Sāqī* represents a created being who conveys spiritual love or knowledge, be this an angel, a spiritual master, or a person of spiritual or physical beauty.

10b In his ghazals and *tarjī'āt*, Rūmī many times refers to his inspiration and comments on the progress of the poem. Such observations often occur in the final line of a stanza. When this is the first stanza the wording sometimes suggests that the poet decides on the spur of the moment to continue as a *tarjī'* what may have started as a ghazal.

12a *chawgan-i qadar* "Fate's polo stick" : a stock image in Persian poetry. In particular, polo imagery dominates the 15th century poem *Gūy va chawgān* by 'Ārifī of Herat; see E. G. Browne, *A Literary History of Persia*, iii, pp. 495-7. Rūmī, however, often makes effective use of well-worn imagery, as here with the striking comparison of himself to a headless, limbless ball. Compare M II, 313-314.

bī sar u pā "headless, footless" : or, "devoid of power and standing". Cf. D, vi, p. 179, ghazal 2912, *bayt* 30937:

sar-i nukta'ast pāyānash tu gūy

garchi mā-rā bī-sar u bī-pā kunī.

13a *az shams nang āyadh tu-rā* "the sun is beneath your dignity" : it is suggested that the Beloved feels shame at being compared even with the sun. But this is hyperbole: the *Divān* is replete with such comparisons. The verbal association arises from the personal name Shams ad-Dīn, meaning "Sun of the Faith". This, then, is the first direct suggestion in the poem that Jalāl ad-Dīn is addressing his friend and guide Shams ad-Dīn Tabrīzī. Rūmī uses the association of Shams's name with the sun countless times in his *Divān*. At the same time, the sun is a universal symbol of the all-pervading yet transcendent Light of the Divinity, of the Spirit. As a rule, when Rūmī speaks of the Sun in his *Divān* he has in mind both the Divine Light and Shams-i Tabrīzī who for him is the Perfect Saint and Universal Man and represents that Light for him.

If the sun corresponds to the Spirit, the moon corresponds to the Perfect Man (*al-insān al-kāmil*). The Koranic symbolism of the sun and moon is elucidated in the *Tafsīr* traditionally attributed to Ibn al-'Arabī which is probably by 'Abd ar-Razzāq al-Qāshānī. See Abu Bakr Siraj el-Din, *The Book of Certainty*, London 1952, pp. 65-72.

14a *bas khūb dildār* "as a sweetheart most fair" : several mss. read *khūb u dildār*, "fair and lovable", but the *difficilior lectio* is probably to be preferred here: in view of the syntactic structure of *bas nādīra yār*, this reading gives the *miṣrā'* greater symmetry.

15a *khwarshīdh-rū* "whose face is like the sun" : a second reference to the "solar" quality of Shams-i Tabrīzī.

ay 'īsī "who, Jesus-like" : literally, "O Jesus". The allusion is to the healing miracles of Jesus, in which Muslims believe since they are several times mentioned in the Koran. Since the Koran also describes Jesus as "a Word from God" (i.e. a manifestation of the Logos) and "a Spirit from Him", this metonymy of Rūmī's also reinforces one of the main themes of the poem, and indeed of the whole *Divān-i kabīr*: that when he praises Shams he thereby praises the Spirit or Intellect and therefore also God Himself. For a detailed study of the personality, story, and symbolism of Jesus in Rūmī's D, the reader is referred to

Taqī Pūr-Nāmdāriyān, *Dāstān-i payāmbārān dar Kulīyyāt-i Shams*, 1 (Tehran 1364/1985), pp. 411-483.

16a-b *magar* : this particle, treated as interrogative in the translation, may alternatively be rendered as "perhaps".

khizr...āb-i ḥayvān "Khizr...the Water of Life" : the two are closely associated, the most famous narration being that of Niẓāmī in his poem *Iskandar-nāma*. Koran, *Sūra XVIII, al-Kahf* ("The Cave") describes both the encounter of Moses with a mysterious sage possessing divinely-inspired secret knowledge and the exploits of Zū 'l-Qarnayn, identified in certain Islamic traditions with the hero of the Hellenistic romance of Alexander of Macedon. In Koran XVIII, 60-65, the fish which Moses and his servant had brought as food comes to life at "the meeting of the two seas"; Moses perceives that to be the sign of the appointed meeting-place for himself and his guide. That the latter was Khizr (*al-Khaḍīr* in Arabic) and the servant Yūsha' ibn Nūn is attested by several *Ḥadīth* narrations: e.g. Bukhārī, *Tafsīr* 189-192 and *Anbiyā'* 23. Khizr is commonly associated with the figure known to Christianity as Elias. For the story and symbolism of Khizr and Ilyās (Elias), see Pūr-Nāmdāriyān, *op. cit.*, 1, pp. 271-331.

17a *qibla* "*qibla* : the direction faced while performing ritual prayer; by metonymy, "focal point" or "location".

andīshahā...bīshahā : the rules of orthography call for the letter *hā* to be written twice where nouns ending in that letter are followed by the plural suffix *-hā*. But all the early mss. of the *Divān* contain the spelling given in our text, and in fact this orthography seems to have been prevalent for some centuries. See Jalāl Matīnī, "*Rasm al-khaṭṭ-i Fārsī dar qarn-i panjum-i hijrī*", *Majalla-'i Dānīshkada-'i adabīyyāt-i Mashhad*, iii, 2-3 (summer-autumn 1346/1967), at p. 200.

This half-line also exemplifies effective use of internal rhyme within a *bayt* to underscore the force and logic of the argument.

shīr-i khudhā dar bīshahā "lion of God in the thickets" : this again is Shams, the association between lion and sun being common in ancient tradition. The two are found together in the insignia of imperial Iran. See Sa'id Nafīsī, *Dirafsh-i Īrān va shīr va khwurshīd*, Tehran 1328/1949;

Sayyid Aḥmad Kasravī, *Tārīkhcha-'i shīr va khwushīd*, 3rd ed., Tehran 1335/1956; Muḥtabā Mīnuvī, "*Mansha'-i naqsh-i shīr va khwushīd*", *Naṣr-i fārsī-'i mu'āṣir*, ed. Īraj Afshār, Tehran 1330/1951, pp. 216-24. Mīnuvī adduces evidence that the lion and sun emblem is of Turkish rather than Iranian origin and reached Iran only in the Seljuk period.

"In the thickets" implies not only lurking danger but also perhaps a state of obscurity, suggesting the failure of most of the poet's circle to recognise Shams's true stature. The image is a common one in Rūmī's poetry. Another example of the association in the poet's mind between the words *andīshaha* and *bīshaha* occurs in the opening line of the first *ghazal* in the Furūzānfar edition, which is likewise addressed to Shams:

ay rastakhīz-i nāgahān vay raḥmat-i bī-muntahā

ay ātashī afrūkhta dar bīsha-'i andīshahā

"O sudden Resurrection, o limitless Compassion,
you who have lit a fire in the thickets of thought (or, "anxieties")."

17b 'aql "Intellect" : here the suggestion of its quality of subtle pervasiveness shows that what is intended is not mere rationality but the Intellect in the highest sense, which is uncreated and capable of transcending the scission between subject and object and attaining knowledge of the Absolute.

18b *khiradh* "Reason" : here, by contrast with 17b, it is rationality that "protests" to the Spirit soaring in the ecstasy of gnosis.

chūn sū-yī hijrān mī-ravī "how is it that you are leaving me?" : literally "why/how do you go towards separation?". *Hijrān* ("separation"; antonym *vaṣl*, "union") in Sufi poetry usually connotes the temporary loss of a state of intimacy with God or a spiritual companion.

19a *hijrān-i chī* "What separation can there be?" : literally, "Parting from what?". Most of the early mss. have the *izāfa -i* written in.

19b The sense of this line is rather obscure. As 20a affirms the weakness of comparisons with sun or moon, it may be best to understand 18-19 as follows. When the Spirit soars in ecstasy, the seeker's rational mind fears that he has taken leave of his senses altogether. In

fact, though, wherever the individual soul may quest it is in the company of the luminous, transcendent Intellect or Spirit. The latter is symbolized here by the moon, but elsewhere in the *Dīvān* more commonly by the sun. It is not other than the Logos or *Nūr-i Muḥammadī* (Light of Muḥammad) which Shams-i Tabrīzī personifies: see the note on 13a.

20a *rawshanī bar rawshanī* "brightness upon brightness" : recalling the words *nūrun 'alā nūrīn* ("light upon light") in the Koranic Verse of Light (XXIV, 35) - a passage highly relevant to the question of the uncreated Divine Light of the Intellect. The most famous interpretation of this verse is Abū Ḥāmid al-Ghazālī's treatise *Mishkāt al-anwār*.

21b *ān chi fusūn dar mī-damī* "what is that spell you breathe?" : spells were commonly cast by two methods involving the use of breath: incantation, or tying knots and blowing on them (cf. Koran CXIV, 4).

22a *dāvud-i nabī* "the Prophet David" : cf. Koran XXXIV, 10. Rūmī's M, *Daftar* III, lines 4268, 4281) comments upon this verse to the effect that it exemplifies in symbolic mode the power inherent in the song and speech of saints. See further Taqī Pūr-Nāmdāriyān, *Dāstān-i payāambarān dar Kulīyyāt-i Shams*, 1 (Tehran 1364/1985), pp. 333-343.

22b *bar mikanīsh az āhanī* "you make it cease to be iron" : literally, "you expel it from iron-ness". One ms., Ic, reads *narmī kunīsh*, "you make it something soft".

23a *shāh-i muṭlaqī* "you are absolute sovereign" : this appellation is hard to reconcile with the status of "Creator's chosen disciple" (23b). Either Rūmī is employing the rhetorical device of *mubālagha*, or hyperbole, or he means that Shams is the supreme saint on Earth.

23b *baglarbag* "chief lord" : modern Turkish *beylerbey*, literally "chief of chiefs", one of many Turkish words and phrases in Rūmī's works. The *Dīvān* also contains a small number of lines entirely in Turkish. See M. Ş. Yaltekaya, "Mevlānā'da Türkçe kelimeler ve Türkçe şiirler", *Türkiyat mecmuası*, iv (1934), pp. 3-59; M. Mansuroğlu, "Celāluddīn Rumi's Turkish verse", *Ural-altäische Jahrbücher*, xxiv (1952), pp. 106-115.

25a *har laḥẓa'ī jān-i nawam* "each instant I am a new soul" : while evocative of the perpetual "newness" of life as experienced by the mystic, these words may also possess a more technical significance. One of the central metaphysical doctrines associated with Ibn al-'Arabī and his school, which harmonizes to a limited degree with aspects of the atomistic theology of al-Ash'arī, is that of the continual annihilation and reconstitution of the creation (*tajdīd al-khalq* or *tajdīd al-amr*, with reference to Koran L, 15), from moment to moment through "the Breath of the All-Merciful". See Ibn al-'Arabī, *Fuṣūṣ al-ḥikam* with commentary by al-Qāshānī, 2nd ed., Cairo 1966, pp. 186-188 (*Shu'ayb*) and pp. 239-240 (*Sulaymān*); also T. Izutsu, *Sufism and Taoism: a comparative study of key concepts*, Berkeley 1984, pp. 205-215.

26a *charkh* "Heaven's wheel" : the celestial sphere surrounding Earth.
suhā "Suhā" : a star which appears very small from Earth.

27a *quṭb* "Pole" : head of the hierarchy of saints; cf. 23b.

27b *namak* "grace" : in this context the word might also be regarded as a pleonastic synonym for *ḥusn*, "beauty". Literally it means "salt"; in Arabic poetry, *milḥ* "salt" and *malīḥ* "salty" are employed likewise.

28a *sarv* "cypress" : a metaphor for a slender and graceful beauty. In Persian this tree is not associated with death or cemeteries.

28b *sawdā* "passion" : strictly and technically, "melancholia" or "black bile"; one of the four "humours" of Greek and medieval medicine, according to which its prevalence is causally linked with passion.

chun bīdh "like the willow" : a vivid contrast is drawn between the two trees - the haughty and graceful cypress (*Shams*), and the willow bowed low in humble adoration (*Jalāl ad-Dīn*).

29 Of the floral activities described in this *bayt*, some are commonly found elsewhere in Persian poetry, the tulip's "bathing in blood" exemplifying the rhetorical figure of aetiology (*ḥusn-i ta'līl*). Far from being merely decorative, this *bayt* contributes vividly to the sense of the turbulent immanent energy of nature, in which nothing is without

significance - a turbulence complementary to that of the "drunk and distraught" (30a) poet.

29b *sawsanī* "lily-ness" : a delightful word, apparently coined for the occasion, and for the rhyme.

30b *īram* "Iram" : the gardens which were laid out by Shaddād, of the tribe of 'Ād, with the aim of creating a likeness of Paradise on Earth. 'Ād inhabited the desert area of southern Arabia, known in the Koran as *al-Aḥqāf* ("the Dunes"), between Oman and Hadramawt; they enjoyed immense power and wealth until Divine punishment destroyed them. See Koran LXXXVIII, 6; XLVI, 21-26; VII, 65; etc.

31a *kharābāt* "inn" : literally, "ruins". In Persian Sufi poetry this denotes a place where Sufis gather to drink "spiritual wine". It is said that at one time Zoroastrians ran wine-shops, which were often tumbledown buildings located in out-of-the-way areas of town. A popular etymological derivation for *kharābāt* in this sense is **khwar-ābād*, "place of abundant drinking".

32a *sawgand khwardast* "has sworn" : the phrase means literally "to eat (or drink) an oath", and given the context a pun may well be intended. The original full form of the word, *saokentavant*, is found in the Avesta, *Vendīdād* iv, 58. *Sawgand* signifies an oath taken upon one's honour, calling God, or a person of high rank, to witness. Originally, in Zoroastrianism, a person swearing such an oath would seal it with a drink. See Muḥammad Mu'in, *Mazdāyasnā va ta'ṣīr-i ān dar adabiyyāt-i pārsī*, Tehran 1326/1947-8, pp. 446-448.

ṣanam "Idol" : common metaphor for a beautiful and/or loved one.

32b *dar vālid u dar vālidā* "in father or in mother" : a periphrasis, to fit the rhyme and metre, for "in anyone".

33a *majnūn kunam* "have driven...crazy" : or, "have turned...into Majnūns". Majnūn ("the madman") was the nickname of Qays, an Arab poet whose tragic love for Laylā, the daughter of the chief of an enemy tribe, is recounted in Nizāmī's famous and much-imitated poem *Laylā va Majnūn*.

34a *laylī-'i mā* "our Laylā" : see 33a. The name is cognate with *layl*, meaning "night". In Sufi literature, *Laylā* most often signifies the Essence (*Zāt*), or mysterious and unknowable aspect of the Divinity, Whose unmanifested shadows attract the soul even if it be unaware.

majnūn-i ū "his Majnūn" : or, "is crazy about him"; see 33a.

shakhṣ-i jahān "the macrocosm" : literally, "the person of the world", i.e. the cosmos personified. Personification is one of Rūmī's favourite rhetorical devices. The sense of *bayt* 34 is that the whole cosmos, all manifested Existence, is impelled, knowingly or otherwise, to adore God.
34b For Jalāl ad-Dīn Rūmī, everything that is not the subject and/or object of intense true love is vain and worthless.

35a *lā shay* "oblivion" : literally, "non-thing", "nothingness".

35b This *miṣrā'* is hard to construe. My interpretation assumes a locative sense for *maṣṭaba* and *ma'bada* despite the lack of preposition; compare the colloquial *khāna* "at home". The general sense seems to be that he who is not devoted to the adoration of God either through the Sufi path (tavern) or conventional worship (temple, *ma'bada* being cognate with *'ibāda*, meaning "worship") lives in vain and is not acceptable to God. Compare, for example, the words of the angel in the Bible, *Revelation* 3, 16 (A.V.): "So then because thou art lukewarm, and neither hot nor cold, I will spue thee out of my mouth".

36a *ātaṣh zanam dar hastiyat* "I set fire to your existence" : this could have meant "I shall destroy you", were it not that the following *miṣrā'* underlines the oath to intoxicate (32a). But it should be borne in mind that (except in Sufi metaphorical language) in the world of Islam, where the sacred law prohibits the use of intoxicants, the intoxication tends to be linked with that of a state of powerlessness that can be terrifying. See for example Koran XXII, 2 concerning the state of

mankind on the Day of Resurrection; and L, 19 on the "drunkenness" of the pangs of death.

In a sense, the "drunkenness" alluded to may also, paradoxically, be regarded as a kind of sobriety or awakening. Also relevant to line 36 of the poem is the following from the *Masnavī*, *Daftar I*, line 9:

ādashast īn bāng-i nay u nīst bādh

har ki īn ādash nadāradh nīst bādh

"This sound from the reed-pipe is fire, not air;
may he who lacks this fire become as nothing!"

The implication of the first lines of this final stanza of the *tarjī'* is that if man does not voluntarily seek the meeting with God, the encounter is nonetheless predestined; and that to seek it, as do the "drunken", "fiery" Sufis, is better.

37a *āmādh qirān-i sāqiyān* "the *sāqīs'* stars are in conjunction" : or, "stars are conjoined favourably for the *sāqīs*. In other words, "present circumstances favour the way of spiritual love, not that of studiousness and rationality".

37b *munkīr-i īn qā'ida* "anyone who denies this ruling" : the quasi-academic terminology contrasts amusingly with the flippant tone of the preceding words.

38a *day* "January" : *Day* is the name of the tenth month of the year in the Iranian solar calendar, three weeks of which fall within January. Here the word is used metonymously for "midwinter", or perhaps (since spring has arrived) by synecdoche for "winter".

39 *ān 'ajūz-i pur-daghal* "that deceitful hag" : personifying, perhaps, not only winter but also the cold, barren, and ugly nature of knowledge acquired by mere ratiocination (cf. *bayt* 37).

39b *u zādh az ū* "and, born of it" : literally, "and from it were born".

ṣādh "a hundred" : i. e. a multitude.

shāhid...shāhida "youths and maids" : in the technical vocabulary of

Sufism, *shāhid* (masculine) or *shāhida* (feminine) signifies a human being whose beauty provides the spectator with visual testimony (Arabic: *yushhidu*) to Divine, non-manifested, beauty. See the detailed study in H. Ritter, *Das Meer der Seele*, Nachdruck, pp. 470-487.

40a *tarjī' kun* "Bring us back" : i.e. "Return us to springtime and to drunkenness"; or, "make the *tarjī'* ("refrain)". The poet is playing on the various possible meanings of *tarjī' kun* and *tarjī' kunam* (40b)

baqam "brazil-wood"; a type of wood from which red dye is extracted.

40b *tā garm gardadh gūshhā* "to warm up our ears" : or, with emphasis on the metaphorical meaning, "to keep listeners attentive".

II

Metre: *Hazaj-i muṣamman-i akhrab va sālīm* (as IX, XXIV)

--u u--- --u u---

Summary:

1st stanza. The coming of Ramadan, the month of fasting, provides the poem's keynote. As an indispensable means of spiritual purification, fasting should be approached with joy by those who love God.

2nd stanza. Concern with the body and its appetites veils most men from the beauties of the suprasensory world. To overcome these obstacles and fulfil humanity's proper vocation demands courage and self-sacrifice.

3rd stanza. The poet turns to praise of Shams-i Tabrizī, his friend and master. Sanctity cannot be attained without submission to God, spiritual rebirth, and the aid of a qualified guide. The vastness of the gnostic Path, and the high rank of the Universal Man, surpass description.

Notes:

1a māh-i ramazān "The month of Ramadan" : or "The Ramadan moon", since *māh* has both meanings and the appearance of the crescent moon heralds the advent of each lunar month. Ramadan, the ninth month of the Islamic calendar, is a sacred month associated with fasting and worship. Here, as often, the poet enounces the principal motif of the poem in the first line. In *Dīvān* ii p. 57 ghazal 634 bayt 6607 Rūmī greets *Rajab*:
Nak māh-i rajab āmadh tā māh-i 'ajab bīnadh...

yār-i qamar-sīmā "moon-faced friend" : the compound adjective is one of many such Persian epithets connoting beauty (Rūmī's concern is with spiritual beauty). It soon becomes apparent that the "friend" to whom most of the lines of this poem are addressed is a specific disciple

and/or anybody who may hear it (the *mustami'* or "listener" of line 13a).
1b *sufra* "table-cloth" : means a cloth not laid on a table but spread on the floor or ground and used in place of a table.

2b The purport of this line is that one should turn from delighting in created things and instead seek their Creator.

4a *murghat* "your bird" : a metaphor employing the universal symbolism of the bird as the individual soul or Spirit.

zi khwar u hayza "because of overeating" : literally, "from eating/drinking and indigestion". Another instance of hendyadys, the expression of a single complex idea through a double phrase; see the note on T I, 1b.

in bayza "this egg" : the gross, sensory world from which the fledgling soul must break out to fulfil its ordained purpose.

5a *lab-i dilbar* "the Beloved's lips" : the loving grace of God, commemorated in *samā'*, Sufi spiritual music - of which the word *yādh*, "remembrance", synonymous with Arabic *dhikr*, is strongly evocative.

mihtar "the great man" : or "elder". The word, here chosen for the metre and half-rhyme, may be interpreted in various ways and here signifies a Shaykh (the word, like *mihtar* or *pīr* in Persian, means "old man, elder") and also, perhaps, any spiritually mature person whose love for God makes fasting pleasurable to him.

5b *surṇā* "*surṇā*" : or "shawm" - a woodwind instrument rather like an oboe, played in Iran and especially in the Indo-Pakistan subcontinent.

6a *nāyī* "a flute" : the *nay* or *nāy* (Turkish *ney*) is a woodwind instrument somewhat similar to a flute but held downwards when played; traditionally it was fashioned from a reed or cane. The *nay* is strongly associated with the *samā'* (see note on 5a) of the Mawlavīyya Order, of which the poet, often called *Mawlavī*, is the titular founder although the Order was institutionalized by his son Sultān Valad. The *nay* symbolizes the soul; witness the famous opening lines of M.

6b *damash* "his breath" : that of the "elder" or "master" (*mihtar*) of 5a.

shakar mī-khā "chew sugar" : using both literally and metaphorically a phrase meaning "enjoy yourself".

7 The poet likens the playing of the *nay* to the impregnation of the Virgin Mary. This telling image recalls Rūmī's eloquent description of the Annunciation in M, III, 3700-3788. The *nay* also symbolizes the soul, which for the true Sufi is not an elusive complex of uncontrolled forces but an instrument to be used with mastery and wisdom. For other examples from D of this symbolism connected with Mary, see also Pūr-Nāmdāriyān, *op. cit.*, I, pp. 417-421.

7a *bādhī ki zanadh bar nay* "the breath that he blows upon the flute" : or, taking *zanadh* as intransitive, "the breath that strikes against the flute". The first rendering is perhaps preferable, however, since Rūmī appears to be visualizing the soul of the seeker as a flute into which the *mihtar*, or spiritual master, breathes.

7b *ḥulviyyā* "with sweetness" : for *ḥulwiyyan*, an Arabic accusative adverbial form.

8a *zi nān...ziyān* "of bread...loss" : a *tajnis-i khaṭṭī*, the phrase and word being identical but for the two diacritical dots.

nān-afzā...jān-afzā "filled with bread...life-giving" : once again, the internal rhyme rhetorically reinforces the poet's line of argument.

9a *qāf* "Mount Qāf" : the mountain chain which in Islamic cosmography encircles the Earth and is the abode of the bird known as '*Anqā* (cf. 9b) or *Simurgh*. In 'Aṭṭār's poem *Manṭiq aṭ-ṭayr* ("Language of the Birds"), the *Simurgh* symbolizes God, in search of Whom thirty birds (*sī murgh*) embark on a perilous quest. The bird theme recurs in the next *miṣrā'*.

9b *kaz qāf-i ṣiyām* "because on the Qāf of fasting" : or, "through fasting, which elevates one to the height of Qāf".

10a *sawdā* "melancholia" : this word also means "passion", cf. I, 28b, or more literally "black bile", contrasting with *ṣafrā*, "yellow bile". Paradoxically, Rūmī appears to suggest that a predominance of the latter humour may lead to an increase in the other. But *sawdā-yī sar* may well

refer rather to the mental and physical travail which is necessary to attain the state of purity referred to in 10b.

10b *yad-i bayẓā* "the White Hand" : this token of purity, illumination and detachment was one of the miraculous signs bestowed upon Moses before his mission to the Pharaoh (Koran, VII, 108; XX, 22; XXVI, 33; XXVII, 12; XXVIII, 32). The paradoxical antithesis of *sawdā* and *bayẓā* highlights the didactic argument.

11 At this point Rūmī briefly alters course in order to explore the main theme of his poem from a slightly different angle, considering physiological benefits of fasting such as the unclogging of the bodily organs and arteries. The process is likened to the clearing or dredging of irrigation channels, and we learn that in the poet's experience this was done annually. If this had been necessary in Rūmī's Central Asian homeland it is small wonder that the Mongol invasion was so ruinous to agriculture in the region in the long as well as the short term.

11b *khazrā* "green" : another Arabic adjective of colour, following *ṣafrā*, *sawdā*, and *bayẓā*. Of the thirteen rhyming lines in the stanza, seven conclude with words of Arabic origin.

12a *tu ham īsār kun* "you too must give...away" : literally, "Give away, you too". Furūzānfar prefers the reading of ms. D, *ham tu*, which by attaching *ham* to *jūy-kanān* implies "to the ditch-diggers also".

īn nān-rā "this bread" : that is, the bread forsaken or "repented of" (cf. 8a) when intending to keep the fast.

13a *ay mustamī'* "o listener" : a reminder of that this poetry was intended for recitation, not for reading.

dam-rā "song" : or "voice", or "breath". In other words, the poem is an audible expression of an inaudible, but vast and mighty, emotional and spiritual force.

13b It is not clear whether *dam* or *saylī* is the subject of the sentence. *Dam* is more probable: it is then the poet's song which roars like a torrent (*mī-ghurradh* being suitably onomatopoeic) and transports the audience to a level of consciousness that is deep and boundless like the sea (*ba-sū-yī daryā*).

14a *haftādh u du daftar* "seventy-two volumes" : probably an allusion to the seventy-two schools of thought in Islam (Khayyām and FitzGerald's "two and seventy jarring sects") of which it is said in certain Traditions that only one shall attain salvation. See also M, I, 3285-3289 and III, 3215-3221.

If, however, *māhā* is understood as being addressed to Shams-i Tabrizī then the number must indicate the praises sung of him. *Daftar* is the name given to each of the six volumes of the *Maṣnavī*. There is a *tajnīs* on *daftar* (14a) and *daf tar* (14b). See the next note; cf. T XXII, 42b.

14b *zuhra-'i ḥāsīd-rā* "envious Venus" : she is envious as being the patroness of secular love poetry, inferior to that of God's lovers.

haftādh u du daf tar shudh "has dampened seventy-two tambourines" : sc. in weeping over or over-beating them as Venus vies with Rūmī's praise of Shams. *Tar* ("damp") is used to describe a tambourine with a slackened skin that produces no sound. See Dihkhudā, *Lughat-nāma*, fasc. 181, p. 46; he quotes three *bayts* of Sūzanī with puns on *daftar*, *daf*, and *tar*.

16a *khar... 'isā* "donkey...Jesus" : the juxtaposition of the two, suggested by Christ's entry into Jerusalem on a donkey, is frequent in Persian poetry. Besides symbolizing Jesus's poverty and humility, the ass represents the lower (animal or concupiscent) aspects of the soul, or simply the body. Jesus symbolizes the Spirit or Intellect: he is described in Koran IV, 171 as "a Spirit from Him (sc. from God; *rūḥun minhu*)". See also Pūr-Nāmdāriyān, *op. cit.*, I, pp. 421-423. Rūmī's message is that fasting is a reminder that care for one's bodily needs is but a means to an end: humans must devote most attention to their higher faculties.

17b *bar dīdha* "gladly" : or, "readily" or "right away"; cf. modern Persian *chashm* ("Certainly"), said in response to an order or request.

17b *bar gardan* "meekly" : literally, "upon its neck", i.e. submissively. The assonance of *gardūn...gardan* highlights Rūmī's argument, which is that if only man were to subdue his carnal nature and cultivate his spirit so as to fulfil his function as God's viceregent upon Earth, even the lofty sky would be at his command.

19b *jān u jahānrā* "the heart and the universe" : mss. Kb and D have *jān-i jahānrā*, "the life/soul/beloved of the universe", but the more difficult reading given in the other mss. is almost certainly authentic.

20a *inhā hama raft* "These things are all gone now" : this probably means "I have said enough in this vein" - that is, about the negative aspects of the soul.

bī-barg "destitute" : an appropriate use for a word which literally signifies "leafless".

zi day u zi bahman "thanks to January and February" : literally "from Day and from Bahman". Rūmī frequently uses these two months, the tenth and eleventh of the Iranian solar calendar, to denote "winter" by synecdoche. See, for example, T I, 38a; XI, 4a.

21b *bī sunbula ū mīzān* "without Virgo and Libra" : these are the zodiac signs associated with the harvest season, and are also names of the sixth and seventh months of the solar year. There is an ingenious pun here: *sunbula* also means "ear of wheat". *Mīzān* may conceivably be intended to suggest the "animate plural" form of *mīz*, "table"; this word, however, rarely occurs in the Persian language of this period except in the compound noun *mīzbān/mīzvān*, "host".

kharman, besides meaning "harvest, granary" might be intended to suggest *khar-i man* ("my donkey"), harking back to 16-17 above.

22 The arresting imagery of this line heralds another change of mood in the poem, with emphasis on the joys and rewards of spiritual endeavour.

23a *rah-jū* "lost" : literally, "looking for the way".

23b *mī-darradh* "be torn apart from" : an uncommon intransitive use of *darrīdhan*, "to tear".

sīmīn-tan "silvery-bodied" : a fairly common poetical epithet implying radiant beauty - in this case, Divine Beauty.

24a *har shāhid* "each beauty" : apparently alluding to the successive Manifestations of Divine Perfection (*tajallīyyāt*) witnessed by the mystic as he progresses on the Path.

rah-zan "a bandit" : the use of this surprising epithet may be accounted for as follows. Each such Manifestation demands of the spiritual traveller the surrender of all that he possesses, this being the condition for his further passage. There is a danger that the traveller's progress may be blocked as a result of failing to look beyond his present station (*maqām*), and its corresponding Manifestation, towards the next.

The unity of this line is reinforced by the rhyming of *māhī*, *rāhī*, and *shahanshāhī*.

zi digar "than the next" : literally, "than the other".

aḥsan : given the rhyme of this stanza, it is not surprising that this is its only Arabic rhyme-word; cf. the note on 11b above.

25b The more the seeker - here compared to an oil-lamp - gives of himself in searching for God, the more sustenance he will be granted.

26b *bugīr īn khū* "learn this" : literally, "acquire this character".

27a *rukh bar rukh-i majnūn nih* "put your cheek on Majnūn's" : i. e., "be Majnūn's comrade" (cf. T I, 33 and 35). In this context, the blood-paved Path of Spiritual Love is the way of true lovers who will gladly gamble their very lives. Compare *Māḡnavī*, I, 13.

27b *kaymukht-i asad bar kan* "cut Leo's shagreen off his back!" : *asad* may simply mean "lion" (cf. 26b); but the idea intended is probably "dare to scalp the very astral symbol of bravery".

28a *ṭūṭī-khū* "with your parrot ways" : in Persian this implies not only imitativeness but also sweetness of voice. This marks the third occurrence of *khū* in the poem (also in 1a and 26b).

28b *tā rūḥ ravān gardadh* "that the Spirit may move" : *ravān*, "moving", is also the Persian equivalent of the Arabic *rūḥ*, "spirit". Rūmī frequently plays on the two meanings of *ravān*; for two examples see M I, bayts 70 and 180.

29a *ay 'īsī* "O Jesus" : here, as in T I, 15a, the poet is addressing Shams-i Tabrizī, who like Jesus Christ is a paradigm of sainthood. For

other verses from D, and passages from other Persian sources, concerning the Ascension of Jesus (which Muslims believe to have taken place without his having been crucified), see Pūr-Nāmdāriyān, *op. cit.*, 1, pp. 424-427.

khwash "effortlessly" : literally, "sweetly", "happily", cf. 26a.

az "beyond" : ms. Ie has *bar*, "above", while Kc has *az* written above *bar*; this points to the possibility of a connection between the two mss.

falak-i ātash "the Empyrean" : the celestial sphere of pure fire which traditional Islamic cosmology locates beneath the realms of Paradise.

30a *bā khāk yakī būdham* "I was one with the Earth" : Rūmī speaks hyperbolically of his existence before he met Shams ad-Dīn Tabrīzī.

hamī-sūdham "I was trodden" : like *mī-darradh* (23b), a relatively unusual intransitive form. Generally speaking, Rūmī has a marked preference for active rather than passive verbs.

31b *chu daryā* "sea-like" : Jalāl ad-Dīn's "heart's eye", his spiritual vision, became as boundless as the ocean. Cf. 13b.

32-33 From addressing Shams and describing his own experiences, Rūmī now reverts to addressing the disciple(s), using the imperative.

32a *mastast dīl* "the heart is...troubled" : all of our mss. read thus. Furūzānfar annotates: "*Ẓ[āhīran]* *sustast*"; but such unanimity in error is most improbable. *Mastast* is acceptable if in this *miṣrā'* its use is interpreted as paradoxical. Rūmī often employs *mast* with the meaning "intoxicated" in the sense of being overcome or obsessed by some state or emotion; in translating this passage, "troubled" appears preferable.

35a *yār* "the Beloved" : here evidently God, in view of *yā Rabb* in 35b.

'idī yā 'ursī "Is this a feast day or a wedding?" : literally, "Are you [today having] a feast day or a wedding?"

36b *ān panča-'ī shīrāna* "that lion's paw alone" : perhaps meaning that even God's powers in relation to the manifested world (His "lion's paw") far transcends the world, to say nothing of His Totality (*ān shīr*, 36a).

37a *rashsha 'alayhim* "He scattered upon them" : this alludes to the *Ḥadīth* which begins: *Inna 'llāha ta'ālā khalaqa khalqahu fī zulumātīn thumma rashsha 'alayhim min nūrihi*, "Almighty God created His creation in multiple darkness, then scattered upon them some of His Light". A *Ḥadīth* with *fa-alqā* instead of *thumma rashsha* is included in *al-Jāmi' aṣ-ṣaghīr* of as-Suyūṭī. See Furūzānfar, *Aḥādīs-i Maṣnavī*, pp. 6-7.

38b *khwarshīdh-i tu* "the sun" : literally, "your sun", i.e. "the sun which you see" - meaning the physical as opposed to the spiritual sun.

39b *khwash khwash* "my lips were saying 'Sweet, sweet!'" : the passage might also be translated: "my lips could easily (or happily) speak".

40 Rūmī alludes to those states which the sanctified may experience in this life and which are known in Sufism as *fanā* and *baqā*, respectively signifying extinction in God and everlasting life through Him. These are reserved, by the nature of things, for those who have become "fish-like", in the sense of being at home in the vast and fluid realm of the Spirit, and whose substance is "green and fresh", possessing in full measure the dignity and innocence of the primordial human state.

40b *mar'ash* "meadow of His" : this word is not derived from the Arabic root *ra'asha* but is a contraction of *mar'ā-ash*.

41 Six of the fourteen rhyming words of this stanza are Arabic.

41a *ān khusraw-i bī-hamtā* "that peerless King" : Shams-i Tabrīzī.

41b *lam yuktab wa-lā yunqash* "'Tis neither written nor depicted" : an Arabic expression meaning "it is indescribable", "it is unimaginable".

42a This alludes to the oft-quoted *Ḥadīth Qudsī* (Divine Tradition): *Lā yasa'nī arḍī wa-lā samā'ī wa-wasī'anī qalb 'abdī il-mu'mīn*, "Neither My Heaven nor My Earth can contain me, yet the heart of My truly believing servant containeth Me". See Furūzānfar, *Aḥādīs-i Maṣnavī*, pp. 25-26; Abū Ḥāmid al-Ghazālī, *Iḥyā' 'ulūm ad-dīn*, iii, p. 12.

42b *bāshand azū majnūn* "are crazy about it" : with an abrupt switch, the final line of the poem is addressed either to God or else to Shams and it ends on an almost playful note with a *tajnīs* on *majnūn*, cf. T I, 33.

III

Metre: *Ramāl-i muṣamman-i maḥzūf* (as XXXIX)

-u-- -u-- -u-- -u--

Summary:

1st stanza. For Rūmī, Shams ad-Dīn, the Universal Man, is irresistibly beautiful like Joseph. Without the Divine Light and Perfect Man, there would be no source of guidance for mankind. While few realize Shams's greatness, the poet, lost in love, mourns his disappearance.

2nd stanza. The strength of his love has robbed the poet of all reason, discrimination, and thought of self. All men would gladly suffer like him, if they but knew the blessing of such love. The Divine Attributes of Majesty, manifested in Shams, are no less lovable than those of Beauty. This cannot be grasped by reasoning, but only by the Heart/Intellect. The poem ends with a plea to Shams to reappear.

Notes

This *tarjī'*, like IX and XXXIX, occurs only in one of the early mss., Ke. There are no apparent differences of style or language between it and the other *tarjī'āt* in Rūmī's *Divān*. The readings of the ms. are incorrect or doubtful in several lines, as set out in the *apparatus criticus*: 4, 7, 11, 13, 17, and 20. In each case the problem affects the first *miṣrā'* of the *bayt*, which means that the cause may have been damage to the source ms. used by the copyist of Ke. In no instance have we found reason to differ from the brilliant interpretations or reconstructions provided by Badī' az-Zamān Furūzānfar.

1b *yūsuf-i man...chāh* "my Joseph...well" : alludes to Shams-i Tabrīzī, who is to the poet as Joseph was to those who loved him. *Chāh* here refers to the pit in which Joseph was abandoned by his jealous brothers

- see Koran XII, 8-19 and compare T VIII, 8-9 - but also means "dimple", a feature which signifies captivating spiritual beauty. Cf. Javad Nurbakhsh, *Sufi symbolism* 1, pp. 86-88.

2-4 For Rūmī, Shams-i Tabrīzī is the Universal Man and manifests the Divine Light which is the indispensable source of guidance to mankind; hence his elevated rank is incomparable with that of any other being.

6b *chūn* "how" : almost certainly to be understood as interrogative.

8-9 Jalāl ad-Dīn's function is here described as that of a "threshold": that is, an intermediary between Shams and the world.

10b *chunān nāgāh-rā* "such a sudden happening" : adverbial use of an adjective is fairly common in Persian. The use of the noun-based adverb *nāgāh* as a noun is unorthodox but striking.

11b *pīchān-i tu* : "upset about you" : literally, "twisting for you". *Pīchīdhan*, a favourite verb of our author, generally implies twisting or convolution out of attraction, pain, or both. Cf. T XX, 23-24.

14b *dīlman* "my heart" : in most early mss. of the *Dīvān*, the two words *dīl* and *man* are thus written joined together.

16 Since God stands in need of nothing from mankind, and man in himself possesses nothing, the greatest possible act of goodness is to give oneself entirely to God and attach oneself to His saints.

17 Recapitulating the message of 2: that religion could not exist but for the guiding light - essentially one - of Prophethood and Sanctity.

18 The true, essential nature of the Light of Universal Prophethood and Sainthood, like that of God Himself, is inaccessible to reason or to the mental imagination. Rūmī perhaps implies that this helps to explain why he is almost alone in understanding Shams's true greatness.

19 The subject of the verbs in this sentence is the '*aql-i dūr-andīsh* ("far-thinking Intellect") of the previous *bayt*. The Intellect is potentially capable of apprehending something of the nature of the uncreated Lights by witnessing the manifestations of the Divine Beauty (*luṭfash*) and Majesty (*qahristānhā*), both in the world generally (macrocosm) and in the *insān-i kāmīl*.

19b *tarkash u turkish* : "His quiver and Turk-like fierceness" : *turkī* is literally simply "Turkishness", ruthlessness and beauty being the qualities associated with Turks in Persian poetry. The play on the two words highlights their shared significance as attributes of power.

20 Rūmī's advice is to seek intimacy, rather than formality, with Shams; the language and tone of whose *Maqālāt* reveal him to have been no stickler for formality in conversation. See also T XXIV, 30-32.

22a *zī āftābat* "by whose Sun" : i.e. "by whose sunlike face", or "spiritual radiance"; yet another allusion to the name of Shams ad-Dīn Tabrizī.

fitna gashta "became enraptured" : literally, "became disordered", or "was seduced".

22b *rū-yi surkh* : literally, "red face"; hence, by metonymy, happiness, in contrast with the sallowness which connotes sadness.

rū matāb "don't spurn" : literally, "don't turn your face from"; the use of this expression allows Rūmī to end this poem resoundingly with an effective wordplay on *rū* and *tāb*.

IV

Metre: *Ramāl-i muṣamman-i makhbūn-i maḥzūf* (as V, XX, XXI, XXII)

uu-- uu-- uu-- uu-

Summary:

1st stanza. Night is the time when God's lovers should seek to draw near to Him, as did the Blessed Prophet Muhammad. The Divine attraction is more readily felt at night, and the Spirit is more ready to rise above the concerns of the body and mind.

2nd stanza. Most of mankind are absorbed in passion and greed. If God so wishes, however, He instils true love for Him and longing for the glories of the Unseen World, thus transforming one's entire being.

3rd stanza. The human failings with which the faculties of reason are incapable of overcoming can be cured by love. Divine Grace is ever at hand for those who give themselves to God, and triumphs over all evils.

Notes

As is apparent from the *apparatus criticus*, the text of part of this poem is in a disordered state in some of the mss. This applies particularly to Ie, which lacks the first six bayts, and to D which has 13-15 in reverse order. Manuscript D also presents what seem to be some scribal "improvements", as do Kd and Ke.

2b *shāh-i jahān mu'nis-i mā* "King of the World, our bosom-friend" : the juxtaposition of the two contrasting epithets for God points up the principal *leitmotif* of the poem.

3 The special merit and benefit of worshipping at night is mentioned in Koran, LXXIII, 6. This point is further pursued in *bayts* 8-9.

5a *muṣṭafā* "the Chosen One" : a name commonly applied to the Prophet Muḥammad; see also 33b. His night vigils and fasting are described in Koran, LXXIII, 20 and in many *Aḥādīth*.

6a *qabā chāk zadhand* "rent their shirts" : an action signifying grief, perhaps hyperbolic in the context, but allowing the wordplay with *Qubā'*. *Qubā'* a quarter of the city of al-Madīna, in which one of the first mosques was constructed.

7a The question alludes to the Koranic promise of Divine forgiveness contained in XLVIII, 1. Cf. T VII, 23.

7b The Prophet's response as given here represents Jalāl ad-Dīn's commentary on the words in the *Ḥadīth*: "*a-fa-lā akūnu 'abdan shakūran?*" ("Should I not then be a thankful servant?"). See Bukhārī, *at-Tahajjud bi-'l-layl*, 5; Muslim, *Ṣifat al-qiyāma wa 'l-janna wa 'n-nār*, 1169.

8a *bādh-i rūḥast* "It is the wind of the Spirit" : the comparison of the Spirit to the wind or air, and that of the body to dust, is singularly appropriate and telling.

11a Rūmī here "personifies" the attributes which Sufis seek to acquire in accordance with the dictum *Takhallaqū bi-akhlāq Allāh* ("Seek to acquire for yourselves a character according with the Attributes of God"). This subject is discussed in numerous Sufi treatises, and particularly in works on the meanings of the Divine Names. See, e.g., Abū Ḥāmid al-Ghazālī, *al-Maqṣad al-asnā fī sharḥ ma'ānī Asmā' Allāh al-ḥusnā*, ed. F. Shihada, Beirut, 1971.

Rūmī's favourite rhetorical device of "personification", with the ascription of love and pride to the sought-for attributes, helps to convey vividly the main message of the *bayt*: that there is a reciprocal relationship of love between the Divine Attributes and the seeker of God who strives to acquire them.

11b *ṭāla baqā* "greeting" : more literally, "May (your) life long endure", a formula of salutation found repeatedly in D. Compare this bayt from the *Divān* of 'Aṭṭār, ed. Taqī Tafazzulī, p. 654):

gah murda-dil zi yak sukhan-i ṭanz az kasī
gah zinda-dil ba-ṭāl-i baqāyi ki marḥabā.

13-16 Although Rūmī states in *miṣrā'* 12b that the ending of the first stanza prevents him from expounding the idea that the whole universe displays the effects of love's power, the following stanza does explore an aspect of that subject. It is God Who implants desires into each person. That person then pursues the goal towards which his desires lead him, but may be "waylaid", to use a favourite image of Rūmī's, by unexpectedly falling in love with God and His beloved ones.

18 The lovers waiting in the Unseen World may refer to the angels, or else perhaps to the spiritual "other self" described by Shaykh al-Ishrāq Suhrawardī, Najm ad-Dīn Kubrā, and in earlier religious traditions. This figure is sometimes referred to by the Arabic terms *shakhṣ min nūr* ("Person of Light") or *shaykh al-ghayb* ("Spiritual Master in the Unseen World"). On this doctrine see H. Corbin, *The Man of Light in Iranian Sufism*, pp. 9-11, 130-131, etc.

19 Just as water is unconscious of the attraction it holds for us, so man is unaware of the love borne for him by those in the realms beyond. Thirst is mentioned again in 27a.

yūsufān-rā "Josephs" : those whose beauty attracts like Joseph. See 1a. The name occurs four times in the poem: see also 23a, 31b.

20 Jalāl ad-Dīn asks how men can fail to be aware that God, and those whom He has appointed as guides, are always at hand to turn to for help. Compare T III, 6.

21 *dast dihadh... az dast* "comes within reach... beside yourself";
parī-'i mā... buparī "Fairly of ours... you will fly" : two more puns in a single bayt.

24b *bādha-'i mushtāqī-rā* "the wine we long for" : or, "the wine of longing", on the grounds that ardour itself intoxicates.

25-26 This passage features another example of Rūmī's love of the rhetorical device of personification, here applied to evil thoughts (thief) and intelligence (*shihna*. The latter title denoted, at least during the Seljuk period, either an official responsible for maintaining law and order or a local military governor. See A. K. S. Lambton, "The internal structure of the Saljuq Empire", *Cambridge History of Iran*, v (Cambridge 1968), pp. 203-282, especially pp. 244-5.

31a *āyina* "mirror" : mirrors play an important part in Rūmī's imagery, as for example in T XXXII, 34. See further A. Schimmel, *Triumphal Sun*, pp. 258, 261, 263, etc. Shams ad-Dīn Tabrīzī himself used similar imagery. See for example the opening passage of *Maqālāt-i Shams-i Tabrīzī*, ed. Muḥammad 'Alī Muvahḥhid, pp. 70-71.

34a *khwarshīdh* "Sun" : alluding to the Divine Light and to Shams-i Tabrīzī, whose name means "Sun of the Faith". See the note on T I, 13a.

35b *iblis* The concept of the Devil (in this case, everyone's devil) becoming Muslim, or submitting to the power of Good, is found in Traditions according to which the Prophet Muḥammad stated that all men have an individual devil which constantly accompanies them and tries to lead them astray; but that he had been able to vanquish his devil and force him to submit. According to Badī' az-Zamān Furūzānfar, *Aḥādīs-i Maḡnavī*, pp. 147-148, this *Ḥadīth* occurs in authentic compilations: the *Saḥīḥ* of Muslim, the *Musnad* of Aḥmad ibn Ḥanbal, and others.

V

Metre: *Ramāl-i muṣamman-i makhbūn-i maḥzūf* (as IV, XX, XXI, XXII)

uu-- uu-- uu-- uu--

Summary:

1st stanza. Rūmī expresses his grief at the loss of Shams - who is addressed throughout this stanza - and begs him to return.

2nd stanza. While exhorting himself to bear his sorrow with patience, the poet asserts the blameness of his love and that love's pain is combined with intense joy.

3rd stanza. An exposition of the wonders of true love, which induces lovers to gamble or give away all for the Beloved's sake, forgetting all other concerns.

4th stanza. Those whose hearts are set on the Eternal are like madmen, and so are guiltless. Earthly life being the very stuff of sorrow, they have no desire for it. Shams-i Tabrizī is alone because he is unique; the Universal Man is to earthly beings what the soul is to the body.

Notes:

This poem is one of Rūmī's most accomplished *Tarjī'āt*. Containing numerous remarkable figures and lines, it is marked by strong and coherent presentation of ideas.

2b Emphasis by repetition is a favourite rhetorical device of Rūmī's. Examples from the *tarjī'āt* include those in V, 9b; VI, 1; XXXIV, 16b; and several in the last stanza of X.

5b The gushing of water from rock alludes to the twelve springs which emerged when Moses, at God's command, struck a rock with his staff. See Koran II, 60 and VII, 160; also compare *tarjī'* XIII, bayt 17a. The simile likening hard hearts to rock and mercy to water is also Koranic: see II, 74.

6b *kūh...Dāvud* "mountain...David" : see the note on T I, 22.

7b In this half-line Rūmī expresses succinctly the doctrine that man's freewill ("*ānchī khwāhī tu*" = *ikhtiyār*) and consequent actions are themselves part of divinely-determined Destiny (*qazā* = *qadar* = *jabr*). This doctrine at once transcends and resolves the differences of viewpoint expressed in potentially interminable disputations between Muslim theologians and philosophers of various schools.

8a *ṭāl-i baqā-yī tu zanadh* "cries out, wishing you well" : see the note on T IV, 11b.

10a *'aysh* "life" : mss. Ka and D have *'ishq*, "love".

11 In bayts 11-13, our author turns abruptly from speaking of Shams in the third person and addresses him directly. Unannounced changes of this kind abound in the *tarjī'āt*.

11a *buz-bāzī* "to dance like goats" : literally "goat-playing", "acting the goat". The sense of the line is that love for the *insān-i kāmīl* renders great men helpless.

12 Jalāl ad-Dīn complains to the Beloved of his cruelty in turning away from his door those who depend solely upon him.

13 This brilliant *ḥusn-i ta'līl*, or aetiology, displays a delicacy of phrasing worthy of Ḥāfiz, with whose highly-polished diction the spontaneous diction of Rūmī often stands in sharp contrast.

14b *khāl...jān-i 'amū* "beauty sport...uncle's pet" : the latter is a light-hearted colloquial phrase signifying, more or less, "my friend".

There is a *tajnīs* here on *khāl* and *'amū*, the Arabic words for "maternal uncle" and "paternal uncle" respectively. Evidently the copyists of mss. Kb, Kc and D failed to recognize the author's pun as such: all have *khāna*, "house", instead of *khāl*.

15b *khwadh* : not translated here as such, this could be rendered as "even", for it serves to emphasize *nīst* and *nīshān*.

16 *shādhānast...shādh ānast* "are happy...happy...is he" : the *tajnīs* reinforces the message that true happiness lies in suffering for the Beloved's sake. A pun of the same type occurs below in 24.

18 This *bayt* contains the image, so characteristic of Rūmī, which likens the souls worshipping God, and especially dervishes revolving in the sacred dance (*samā'*), to motes dancing in the sun's beams.

18b *khwarshīdh-parastān* "sun-worshippers" : or devotees of Shams; see the note on T I, 13a.

19 A *tour de force* of imagery, which incidentally brings together the motifs of beauty, hair, and circus acts found in 11, 13, and other preceding lines of the poem.

20 *shukr...shakar* "thanks...sugar" : the pun or *tajnīs* argues that Shams's sweet kindness calls for gratitude in return.

20a *az bun-i dandān* "from the bottom of my heart" : literally, "from the bottom of my tooth." The Persian phrase is identical to that in 20b, but often possesses the metaphorical meaning given here.

23b *dādh-i sukhan* "words that do you justice" : an approximate English rendering of a difficult and pregnant Persian phrase.

24b *jānbāz kunadh* "makes...lose his heart" : more literally, "makes into one who gambles/risks/loses his life/soul"; but *jānbāz* can also mean "soldier". Note the play on the three words at the end of 24a and 24b, and compare those in 16 above and in 32.

25 Having addressed Shams ad-Dīn in *bayts* 18-23, the poet addresses the personification of Sorrow in lines 25-31.

25a *ākhīr* "truly" : here used for emphasis, as in T II, 8a.

dūdh "smoke" : associated in Persian poetry with the fire which burns in the anguished heart, cf. T XLIII, 1a.

27 For those whose hearts are set on the Eternal, there is no place for concern with this world or the next.

28 He who is distracted with love for God, Rūmī affirms, is to be reckoned as mad, and also as asleep; hence he is blameless before God and the law so long as he remains in such a state.

28b *qalam* "the Pen" : here denotes, primarily at least, the pen in the hand of an angel who according to Muslim doctrine is charged with recording the individual's wrong actions.

29 *ar dam dihi...qābil-i dam nīst* "if you breathe one word...offers no response to breath" : a loose translation of the poet's use of the idiom *dam dāghan*, "to utter".

30 *hastī...ʿadam* "existence...Non-Being" : antonyms frequently found in Rūmī's verse, but with variations of meaning according to the context. See the detailed analyses, with quotations, in W. C. Chittick, *The Sufi Path of Love: the spiritual teachings of Rumi*, pp. 23-24 and 175-178. Nicholson's commentary on *Masnavī*, *Daftar I*, 602 also provides an admirable and concise explanation.

31 Jalāl ad-Dīn reverts suddenly to the subject of Shams, whose complete isolation only proves his greatness; like the sun, he needs no retinue.

31b *āftābast* "he is the sun" : another of many allusions to the meaning of Shams's name.

32 *tanand...tanand* "are the body...revolve" : an ingenious play on words to complement those at the end of the two preceding stanzas, brings the poem to a resounding conclusion.

VI

Metre: *Muṣārī'--i muṣamman-i akhrab-i sālīm*

--u -u-- --u -u--

Summary:

1st stanza. Addressing the *Sāqīs*, purveyors of spiritual intoxication and enlightenment, Rūmī asks their help. Addressing Shams, he begs him to reappear to those who love him.

2nd stanza. Shams's light is none other than the Light of God. Wherever the soul may turn, it forever faces that Light, from which it may, through Divine Grace, win blessings beyond description.

3rd stanza. Such grace and generosity have won the heart of the poet; he indifferent to all else, for his happiness depends totally upon Shams.

Notes

2a *mīr-i sāqiyānam* "my prince of the *sāqīs*" : yet another epithet for Shams ad-Dīn Tabrīzī, following 1a in which Rūmī addresses the *sāqīs*.

3a *ay 'aql u rūḥ mastat* "You who make mind and spirit drunk" : this phrase exemplifies the concision which can be achieved in Persian poetry. In prose, the phrase would have to be rendered along the lines of *ay ānki 'aql va rūḥ az tu mast ast*. The same construction is found twice in 4a below.

5 All three epithets for Shams in this bayt consists of a Persian noun or title followed by an Arabic attribute.

6 *āyīna'ī kharīdhī* "have bought yourself a mirror" : cf. IV, 31a. The implication is obscure ; possibly Shams has "purchased a mirror" - gone into solitary contemplation - in order to hide his face behind it.

7 Note the internal rhyme in *-ān*, linking each of the first three quarters of the *bayt*.

7a *mīhr-i tu* "your love" : the phrase also means "your sun" - a telling play on the double meaning of *mīhr*, cf. *āftāb-sīmā* in 7b.

7b *ay āftāb-sīmā* "with your sunlike face" : literally, "you whose face is the sun". On this occasion, Rūmī leaves until the end of the *bayt* the epithet - again referring to Shams (cf. T I, 13a) - which explains the preceding imagery.

8a *nanūshī* "won't listen" : or "will not imbibe". *Nūshīdhan* is sometimes found in place of *niyūshīdhan*, "to listen, hear".

8b *bāshadh kazān bujūshī* "perhaps that will arouse you" : literally, "it may be that from that you will boil".

9a *chūn chashm* "like the eyes" : literally, "like the eye". The variant *chūn sham'* ("like a torch") in D, along with other unique variants in 16b, 18 and 19b, represent an attempt to improve on the poet's words.

10 Alluding to Koran II, 115, on the omnipresence and vastness of God.

11a *dar dā'vat -i alastī* "you give the party of the First Covenant" : more literally, "you are engaged in [issuing] the invitation 'Am I not?'" *Alast* is the opening word of the question addressed by God to the spirits of all mankind following their creation: "Am I not your Lord?". By replying "*Balā shahidnā*" ("Yea, we bear witness"), the spirits affirmed in unison their allegiance to God: see Koran VII, 172. Rūmī implies that when God intoxicates man with signs of His Presence, this is a reminder of the Primal Covenant of *alast*.

13b This refers to the dog of the "Companions of the Cave" (Koran XVII, 18 and 22) who according to some accounts attained sanctity together with his human companions and is to be regarded as one of their number.

14b *'aql-i murtazāyī* "the intellect of 'Alī" : *Murtazā*, "he with whom [God is] well pleased", is an epithet often applied to 'Alī ibn Abī Ṭālib, cousin and son-in-law of the Prophet Muḥammad.

15b *kudya kunadh gadhāyī* "he comes begging for a beggar" : apparently signifying extreme desire to show generosity. The subject of the verb is probably Shams, who is addressed in lines 2-14, rather than the "whoever", subject of 14a.

16b Rūmī here points to a paradox. What he is attempting in the *Divān* is to express and explain things which can never be fully expressed or explained. The process is characterized as painting a miniature on (or enamelling), and mapping out, the trackless and infinite ocean of the realms of Divine Love and the Spirit.

17 *gum mīshavadh dilīman* "my heart gets lost" : this and the remainder of the *bayt*, follow the logic of 16b.

18 This ingeniously constructed *bayt* abounds in internal rhyme.

18b *man jāṃ yā kadhūyam* "I am the cup or goblet" : this may equally well be read interrogatively: "Am I the cup or the goblet?".

19a *gar khār u khārpustam* "If I am a thorn or hedgehog" : or, "though I am a thorn or hedgehog"; *u* is literally "and"; the play on *khār*, "thorn", and *khārpust*, "hedgehog" (literally "thorn-back"), is lost in translation.

20a *rūḥī... 'īsī* "a Spirit... Jesus" : alluding to the Koranic characterization of Jesus (IV, *an-Nisā'*, 171) as a Logos (*kalīma*) and as a Spirit from God.

20b *jān-rā diham chu mūsī* "I yield up my soul like Moses" : refers to Moses' falling unconscious when God revealed Himself in the Epiphany on Mount Sinai; see Koran VII, 143. For another allusion to this event in Jalāl ad-Dīn Rūmī's *Tarjī'āt*, see IX, 5b.

gar sīb-i tu bubūyam "if I scent your apple" : meaning, "if I detect from afar the trace of your chin". Vision of the dimpled chin symbolizes

contemplation of the mysterious, captivating Divine Beauty: see Javad Nurbakhsh, *Sufi symbolism*, i (London 1984), pp. 60-61, 86-7.

21a *khāna'ī kharāb...ganj* "a ruined house...treasure" : ruins are commonly associated with the presence of treasure in Islamic lore and literature. Particularly significant is the Koranic narrative (XVIII, 77 and 82) concerning the treasure hidden below the well rebuilt by Khizr. 21b *tu āb-i zindagānī* "You are the Water of Life" : the progression of the poet's ideas from 21a to 21b is possibly to be accounted for by the underlying common element of Khizr.

22 Rūmī here admits that his love for Shams has wrought a great change in his personality. Ultimately, though, in spite of what he says in this poem, it seems to have made him more open-hearted and accessible, certainly in regard to what he wrote.

23-24 This poignant ending derives its power chiefly from its economy of expression and the quasi-paradoxical phrasing, with the contrasting words *vaşl* and *bandī*, of the final *mişrā'*.

VII

Metre: *Muzāri'-i muṣamman-i akhrab-i makfūf-i maḥzūf* (as XIII, XV, XXV, XLIII)

--u -u-uu --u -u-

Summary:

1st stanza. A description of the delights of springtime. Nature displays its new-found beauty; flowers mirror the dervish's spiritual states.

2nd stanza. Next to God's radiant beauty, all beings are as nothing. Those devoted to God are freed from all fear. The advent of spring after winter is like the return of Divine Grace to the world in the Last Days.

3rd stanza. God sends good fortune and deliverance at unexpected moments, reviving the soul as springtime revives the earth. For the Sufis it is so at every instant: their love for God brings them the taste of the intoxicating wine of the Spirit.

Notes:

1b *chaman* "meadow" : there is a tempting variant in ms. 1e, which has *ḥamal*, "Aries", the sign of the zodiac which presides over springtide beginning on *Nawrūz*, the Iranian solar New Year's Day. This latter reading is given in Furūzānfar's edition, which omits to mention *chaman*, found in the other six mss.

2b *mī-rūyadh...kīmīyā* "a very alchemy is sprouting" : this expression well suggests the magical process of nature's vernal renewal.

3b *duzdīdha* "in secret" : or, "furtively" : an example of the adverbial use of the past participle.

5a *ushkūfa-ash* "his vomit" : playing on the second meaning of the word used in 4a and 5a for "blossom".

6b *fitnahā* "temptations" : ms. Ih has *tāralā* and Kb and D *tarlālā*; both are equivalent to the European "tralala".

7a *lālahā...piyālahā* "tulips...drinking-glasses" : internal rhyme pointing up the tulip's resemblance to a goblet in form and colour.

8b '*abbās-i dibs* "'Abbās the syrup-man" : or "Black 'Abbās"; *dibs* means "black" or "date-syrup". His actual name was probably '*Abbās-i Dabbās*, "'Abbās the date-syrup seller", almost certainly the '*Abbās-i Dibsī* of 'Aṭṭār's *Asrār-nāma*. This may or may not be Shaykh 'Abbās of Nishapur, a skilled beggar who begged from the rich and gave to the poor. See further Nicholson's *Mathnawī*, viii (= Commentary, ii), p. 279, with reference to *Maṣnavī* V, 2680-2681. A beggar named 'Abbās is mentioned in two other *Tarjī*' poems: XIX, 19b and XX, 2b.

9a *kadh kardan az gadhā* "importuning a beggar" : the use of two cognate nouns heightens the absurdity of the action alluded to.

10a *banihān* "secretly" : here, as in other occurrences of this word, it is equally possible to read its more modern form, which is *pīnhān* (or *pīnīhān* when required by metre. In editing the text the choice between *pīnhān* and *banihān* has generally been made according to scansion.

12 The *bayt* can be interpreted as a continuation of the hyacinth's remarks, but has been translated as marking the transition to the poet's comment in 13-14 on the significance of the foregoing tableau.

15-28 In this stanza - as in so many passages of the *Divān* - Rūmī shows himself to be so absorbed in Shams-i Tabrīzī that the practical and essential distinction between that saint and God Himself appears blurred. Given the invocation of mercy in line 15 there is no question but that Jalāl ad-Dīn is at that point addressing Shams.

15a *raḥmat-i naw* "new mercies" : Furūzānfar, following mss. Ie and D, reads *raḥmat-i tū*, "mercies of yours".

20 Although facile at first glance, this *bayt* has a profound message: spiritual poverty and submission to one's guide can, if sincere, virtually guarantee cleansing of the heart and purity of faith.

21a *silāḥ-i ṣalāḥ* "the weapon of virtue" : playing on two words which sound similar in Persian, though less so in Arabic.

22b *ān bām-i bī-'imād* "this roof that has no pillars" : i.e. the heavens, cf. Koran XIII, 2 and XXXI, 10; the sense of this *bayt* is that seeking God's grace is a sure means to deliverance.

23a *mā taqaddam...mā ta'akhhkar* "what hath preceded...what shall come after" : that is, every sin. See Koran, XLVIII, 1; and cf. T IV, 7.

24a *mīr-i āb* "the Water Controller" : an official who bore the highly important responsibility for the control and allocation of irrigation water. See H. İnalcık's contribution, on Ottoman irrigation, to "Mā'", EI2, iii, especially p. 81; the office of *mīr-āb* appears to be of Iranian origin. God, as Master of the Treasuries of all goodness (Koran XV, 21 and LXIII, 7), decrees how, where and when His blessings are to be distributed.

24b *ākhir-zamāniyān* "men of the Latter Days" : from the term *ākhir az-zamān* which depending on the context may denote either a late period in the present cycle of the world's existence, or else its very end. Rūmī hints at a compensatory blessing and opportunity for those living at a time when conditions for spiritual life are particularly hard.

25a *dar khwāb* "in dreams" : an alternative interpretation is "whilst it (i.e. good fortune) was dormant", the verb *khuftan* often being used with *bakht* in this way (see for example one of Ḥāfiẓ's best-known ghazals: *Dīvān*, ed. Qāsim Ghanī, p. 281).

26b *kayqubādh* "Kayqubād" : an Iranian king's name, here used to mean God. In Firdawsī's *Shāhnāma*, Kayqubādh is one of the sovereigns of the Pīshdādhī dynasty of legendary times; Kawadh was also the name of more than one Sasanian ruler; finally, 'Alā' ad-Dīn Kayqubādh I and II were two of the Seljuk Sultans of Asia Minor during Rūmī's lifetime.

27b *yā 'ibād* "O My servants!" : since the preceding *mīsrā'* refers to the Divine Compassion, these words may well allude to Koran XLIII, 68.

28 An example of a change of person addressed within a *bayt*; the poet addresses Shams in the first *mīsrā'*, the (singular) listener in the second.

29 *shab...namāz-i shām...ṣubḥ* "Night...evening prayer...daybreak" : exercising poetic licence in order to refer to the hour of *maghrib* prayer as night-time, Rūmī heightens the atmosphere of drama. Unfortunately there is no means of knowing whether this narration relates to an actual event, but one may speculate that it conceivably refers to the first arrival of Shams-i Tabrīzī in the city of Konya.

31b *rakhsh* "Rakhsh" : as in 26b, the *Shāhnāma* is brought to mind, Rakhsh being the swift and valiant steed of the Iranian hero Rustam. Rustam as a bringer of deliverance figures elsewhere in Sufi poetry, e.g. in Ḥāfiẓ's line (*Divān*, ed. Qāsim Ghanī, p. 331):

shāh-i turkān fārighast az ḥāl-i mā kū rustamī?

34 The poet ingeniously returns to the theme of the springtime flowers, already exploited in the first and second stanzas, reinforcing the link by mentioning the revivifying breeze both in 33a and 34b.

35a *gar zānkī* "if" : a favourite metrical circumlocution of Rūmī's for the simple *agar* or *gar*.

38 This *bayt* takes up a theme already adumbrated above in 12. The "Sufis' festival" mentioned in 37 here assumes an eschatological aspect, if we read take lines 37 and 38, and the following ones, as denoting a

single event. The Day of Judgement is likened to a market day on which all transactions are completed. It is a day of celebration for those who purchased God's good pleasure at the price of their souls' desires (cf. Koran IX, 111); the notion of "purchase" is reflected in the Sufi term *bay'at*, the initiatory pledge of allegiance (again cf. Koran XLVIII, 10 and 18).

39a *matā'-i gharūr* "the merchandise of vanity" : Koran LVII, 20 characterizes all earthly life in these terms.

40 *muḡallasf* "the triple-strength wine" : normally this denotes wine made by fermenting grape juice that has been reduced in volume by two-thirds through boiling. According to some authorities of the Ḥanafī *mazhab*, the drinking of *muḡallas* in non-intoxicating quantities is permitted. See the chapter "Wine, Coffee, and the Holy Law" in Ralph S. Hattox, *Coffee and coffeehouses: the origins of a social beverage in the medieval Near East*, Seattle and London 1985: pp. 52, 55, 150-152.

41 The inexhaustible newness of the spiritual life, which makes it easy to slough off what is old and no longer needed (cf. lines 12 and 38), is likened to springtime and intoxicating wine. In this line, as often, the poet reminds us of the doctrine of the God's continual Divine sustaining and re-creation of Existence. See the note on T I, 25a.

VIII

Metre: *Sarī'-i musaddas-i maṭvī-'i maksūf* (as X, XLIV)

-uu- -uu- -u-

Summary:

1st stanza. Rūmī bids the Bulbul, the bird who sings the praises of the rose, transitory manifestation of God's Beauty, begin his song. The poet (praiser of Shams-i Tabrizī) and Bulbul are kindred spirits; the latter will have to recognize Rūmī and Shams when they meet in the Next World.

2nd stanza. This is addressed to Shams. Jalāl ad-Dīn demands to know where he has gone, but realizes why he has disappeared: the earthly world is incommensurate with the greatness of Shams.

3rd stanza. The poet begs for charity from God - and from Shams - although he has no wish to be freed from love's captivity. He leaves the last word to the Beloved, whose essence surpasses all words.

Notes

1 In a characteristic instance of Rūmī's avoidance of cliché, the Bulbul, described as "drunken" (as usual) in 1a, is thereupon given the office of preaching to the congregation of roses in praise of God.

2a *ba-ghanīmat shumar* "make the utmost of" : a common idiom literally meaning "reckon as plunder".

4-5 Jalāl ad-Dīn probably has in mind the doctrine that all who meet in the lower world have already encountered one another in the form of Spirits prior to their terrestrial births.

6-7 This follows on from the message of lines 4-5: at the Gathering (*ḥashr*) on the Day of Resurrection, all previous acquaintanceships can be renewed. Rūmī discusses this matter in almost identical terms in *Fīh mā fīh*, pp. 37-38.

8a *ba-yaskī jurm* "On account of one sin" : alluding to the narrative about Joseph and his envious brothers, who claimed that he had been eaten by a wolf, in Koran XII, verses 5, 8, 18, etc.

8b *ṣūrat-i gurgī* "the form of a wolf" : Jalāl ad-Dīn uses the same image in *Fīh mā fīh*, 38 (see the note on 6-7 above), in discussing how one action can make a friend seem an enemy.

9b *khusraw-i shīrīn-liquā* "sweet-faced Khusraw" : the title *Khusraw* (English Chosroes) denotes kingship and allows the poet to play on the name of the hero and heroine, respectively a Sasanian emperor and an Armenian princess, of Nizāmī's famous epic verse romance.

11a This line paraphrases a prayer sometimes attributed to the Prophet Muḥammad (see Furūzānfar, *Aḥādīs-i Maṣnavī*, p. 45), and cited several times in the *Maṣnavī*: "*Arinī 'l-ashyā'a kamā hiya*" ("Show me things as they [truly] are"). Also compare FMF (*Fīh mā fīh*), ed. Furūzānfar, p. 5.

13 The second stanza is addressed not to the Bulbul but to Shams.

13a-b *parī...mī-parī* "fairies...are you flying" : a similar *tajnīs* occurs in T IV, 21b.

16 Meaning, "our heaven itself revolves around you".

18 *kār tu dārī u bas* "you alone can avail us" : *kār dāshtan*, "to be useful", is used to counterpoint *ba-chī kār andarī*, "what are you up to?" - more literally, "in what matter are you engaged?"

20a *tang āmadh* "has begun to feel cramped" : the use of *tang* to mean "constricted" rather than "constricting" is rather uncommon.

20b *vaṭan-i mukhtaṣar-i shishdarī* "mean little land, dead-end on the board" : *shishdar* is a point on a backgammon board from which no pieces

can be retrieved. Indeed, the whole phrase is richly suggestive. *Vaṭan*, literally "homeland", implicitly derides the notion that this world could be the true home of an other-worldly saint like Shams; *mukhtaṣar* carries the connotation of mundane triviality; *shishdarī* suggests the notion of "six doors" - that is, our world which is restricted to six directions, or the three dimensions. Compare *Masnavī*, II, 2648.

21b *amīr-āb* "Water Controller" : see the note concerning *mīr-i āb* on T VII, 24a.

kawṣar "Kawthar" : a pool or cistern in Paradise, assigned to the Prophet Muḥammad. The name means "Abundance"; see Koran CVIII. Kawthar is described in Tradition: for example, there are 33 *Aḥādīth* in Muslim, *Faḍā'il*, 960. Those who enter Paradise will be given to drink from Kawthar and will never suffer thirst again.

22b This *miṣrā'* containing three *iẓāfa* constructions is a good example of a passage difficult to construe without careful attention to scansion.

par-i ja'farī "wings like Ja'far's" : referring to Ja'far ibn Abī Tālib, cousin of the Prophet Muhammad. After Ja'far was martyred at the Battle of Mu'ta in 6/829, the Prophet had a vision of him flying in Paradise on bloodstained wings; hence his traditional sobriquet *Ja'far-i Ṭayyār* ("Flying Ja'far"). On the significance of the figure of Ja'far, and other literary references, see Muḥammad Muḥammadī, *Sīmā-yi Ja'far (Ṭayyār) va Ḥamza (Sayyid ash-Shuhadā')*, Qum 1350/1971.

23b-24a *shāh* "the King" : evidently Shams, also referred to in the second person in 23a.

26b *vaqt-i zakātast* "it is time to pay the wealth-tax" : *zakāt*, the payment of one-fortieth of surplus cash and property which is the third of the Five Pillars of Islam, may be paid at any time of the year. It is a widespread practice to do so during the month of Ramadan, the "time" (*vaqt*) referred to here (see 28a).

27a *sābiq-i khayrī* "You are foremost in charity" : cf. Koran XXIII, 61.

28b This *miṣrā'* reflects the doctrine that prayer during the "Night of Power" (*laylat al-qadr*) is particularly efficacious in securing Divine Forgiveness. *Laylat al-qadr* is said to be the night upon which Divine Decrees regarding the events of the coming year descend to the terrestrial plane. It was upon that night of the year that the Prophet Muḥammad received his first Revelation from Gabriel. The "Night of Power" may fall on any one of the last ten nights of the holy month of Ramadan, and is to be "sought" by believers in night vigils for worship. See Koran, *Sūra* XCVII. The *Aḥādīth* on the subject are numerous: see for example Muslim, *Ṣawm*, *Bāb* 161, nos. 2617-2635.

30a *chāh-i zanakhdān* "the dimple in [your] chin" : symbolic of captivating spiritual beauty as a focus for contemplation. For further explanation and relevant quotations, see Javad Nurbakhsh, *Sufi symbolism*, I, pp. 86-8.

32a *ṣūrat-i 'ishqī* "You are the form of love" : in the context of this highly paradoxical half-line, *ṣūrat* is perhaps best understood as "totality" or "embodiment" - or even, as the direct opposite of the normal meaning, "essence". Cf. *zāt* in 32b.

34 Symbolic imagery drawn from the game of chess is widely utilized in classical Persian poetry. Rūmī's chess imagery is examined by A. Schimmel in *The Triumphal Sun*, pp. 170-2. For further examples, see T XXI, 10a and XXXV, 8.

35 *budih tā 'arabī gūyam* "grant that I may speak in Arabic" : the request is possibly a self-teasing reference to the poet's fondness for composing verse in Arabic, Turkish or even Greek, as well as for macaronic verse (as in the final stanza of T XXXIII).

36b *bi-ka's al-mudām* "with cups everlasting" : or, more literally, "with the cup of what is everlasting"; several mss., however, have *al-kirām*, meaning "of the generous (or noble) ones". In M III, 4741, Rūmī suggests that the Arabs originally gave the name *mudām* (in the sense of "continual") to wine because wine-drinkers are never satiated.

IX

Metre: *Hazaj-i muṣamman-i akhrab-i sālim* (as II, XIV)

--u u--- --u u---

Summary:

1st stanza. Enraptured by his love for God, Rūmī is free from the restraints that "normal" consciousness imposes. Absorbed in the One, he is no longer conscious of his individual identity.

2nd stanza. His spiritual journeying to the Unseen World has transformed Rūmī permanently. His body is fixed in the world, but his Spirit is intoxicated with the Divine Presence. Wicked men will not receive God's mercy unless they learn to sacrifice themselves to Him. The poet and Aḥmad (probably the Prophet) exchange greetings.

3rd stanza. The poet's lofty state is compared to that of the Prophet himself. Drunk with the Eternal, with Supreme Truth, he is as the Ka'ba or *Qibla* of all souls. While ascetics falsely claim enlightenment, Rūmī has achieved it, through purification of the heart.

Notes

This *tarjīf*', like III and XXXIX, is found only in Ke among the older mss. Here, too, Furūzānfar deals skilfully with various obscure points in the ms., except for its two misprints or misreadings in 2a and 20a (see *apparatus criticus*).

1a *in dil-i sarmastam* "this drunken heart of mine" : this phrase, although perhaps determined by the exigencies of scansion, is effectively a form of personification in regard to the heart, since *sarmast* literally means "drunken-headed".

2b The poet's heart, he says, reveals its gnostic quality through its transcendence of quantitative, conditioned existence.

bāshadh "is" : the ms. has *shudh*, "became", which is too unacceptable for scansion and cannot be authentic.

4b *kullī* "universal" : reinforcing the point made in 2b.

5 Here Jalāl ad-Dīn is alluding to the Ascension of Jesus, and to the Divine Epiphany upon Mount Sinai that caused Moses to faint.

7a *ṣūfī* "a Sufi" : the metre demands that the second syllable be scanned as a short one. The point of the half-line seems to be that the reprobate (*rind*) who is a true believer may enjoy, as in Ḥāfiz, a higher rank than the man who claims to be a Sufi.

9a *gulkhan...gulshan* "bath-furnace...Garden" : here, verbal similarity and assonance highlight the contrast between the two metaphorical places which represent respectively the material and the spiritual world.

10-11 Following on from *bayt* 9, and echoing 5, the poet describes first his own gnostic journey, or *mi'rāj*, to the Unseen, and then his triumphant return. Compare, for example, Rūmī's reference in *bayts* 3-5 of M, *Daftar* II to the *mi'rāj* of his deputy Ḥusām ad-Dīn Chalabī.

11b *sarmast* "drunk" : the third occurrence of this favourite word in eleven lines of verse.

12a This *miṣrā'* recapitulates 1a; cf. such *ghazals* as the one discussed by Gölpınarlı in relation to the question of Jalāl ad-Dīn's date of birth. See the foregoing chapter on the chronology of Rūmī's life.

14a *yūsuf* "Joseph" : see the note on VIII, 8a. The notion of the soul within the body being like a captive in a well or pit is found elsewhere, for example in the writings of Shaykh al-Ishrāq Suhrawardī: see H. Corbin, *The Man of Light in Iranian Sufism*, p. 18 etc.

17b The poet appears to be claiming to have reached a station of nearness to God (*qurb*) comparable to that attained by the Prophet Muḥammad in his *Mi'rāj*, after reaching the point beyond which Gabriel declared himself unable to pass.

18 For the first time in the poem, Jalāl ad-Dīn switches to the second person, addressing reproaches to someone who is evidently a malignant pseudo-Sufi.

19a The wordplay on *ākhir* and *ākhur* rhetorically emphasizes the absurdity of men wishing to make their permanent homes in the "stable" of this lower world. Compare T II, 17a.

20a *aḥmad* "Aḥmad" : in view of the claims made in 17b and 21a, this is likely to mean the Prophet Muḥammad himself.

21-29 Throughout this stanza Rūmī uses the rhyme-ending *-īna* with much ingenuity.

21a The implication is that Jalāl ad-Dīn Rūmī's high rank of sainthood represents in some manner an extension of the function of the Prophet.

22 This suggests that Jalāl ad-Dīn possesses spiritual kingship, which is far superior to worldly kingship (22a) and is enduring (22b).

23a *shurb-i anā 'l-ḥaqqī* "the drink of 'I am Supreme Truth'": referring to the famous ecstatic dictum (*shaḥḥ*) of the Sufi al-Ḥallāj (d. 309/922). The sense seems to be that it is a spiritual intoxication (*shurb*) of a kind familiar to Jalāl ad-Dīn which produces the state (*ḥāl*) elliptically expressed in those ever-controversial words.

24 Another expression of the poet's self-identification with the Universal Soul, which in a sense corresponds to the Divine Throne, encompassing all manifested Existence, towards which the celestial angels prostrate themselves (*masjid-i ān 'arsh*).

25b *sīna-'i sīnā* "the crest of Sinai" : i.e. the locus of Divine Epiphany (*tajallī*), Mount Sinai being the place where God manifested Himself to Moses, cf. *bayt* 5. By identifying himself with Sinai, Rūmī indicates the high degree of his purity and gnosis.

27b *khirs...ṣūrat-i būzina* "bear...ape's face" : the facial characteristics of the two creatures tend to be depicted in a similar manner in Islamic miniature painting.

28a *chu zar* "pale as gold" : literally, "like gold", i.e. yellow. Compare the *zard-chihragān* ("yellow-faced ones") of T VI, 1b; also XXXIII, 7a.

28b *rang* "colour" : in the context, this could equally well be translated as "rank", "high station".

29b *ṣūfī-'i dil-ṣāf* "a Sufi of pure heart" : harking back to 18 and 25 above, Rūmī here recapitulates the main *leitmotif* of the poem.

30a *khāmūsh shaw u pas dar* "Hush, get behind the door" : *shaw* is understood with reference to *pas dar*. The exhortation is addressed to the poet himself. *Khāmūsh* ("[be] silent") appears in so many poems of Rūmī's *Dīvān* that it has been suggested that he used it as a *takhalluṣ* or *nom de plume*. In this writer's view, the word simply carries its literal meaning and serves as a reminder that whatever the spiritual state in which Jalāl ad-Dīn composed these poems he retained sufficient self-recollection to tell himself to end a poem at the appropriate juncture. He was also able, when composing *tarjī'āt*, to adhere (with rare apparent exceptions) to a fixed number of *bayts* in each stanza throughout.

30b Perhaps the correct explanation of this *miṣrā'* is that silence and the concealment of mysteries which are not to be divulged are, for the spiritual master, both obligatory for discretion's sake and a means of inducing or compelling (*jabbārī*) their disciples to desire to seek the answers for themselves.

X

Metre: *Sarī'-i musaddas-i maṭvī-'i maksūf* (as VIII, XLIV)

-uu- -uu- -u-

Summary:

1st stanza. Rūmī wonders that anyone can not have experienced the turmoil of passion for the Divine Beloved. His realization of the transcendent unity of Existence shows all apparent contradictions to be illusory.

2nd stanza. Praise of the Universal Man, who manifests the Supreme Intellect and perfect Love. His radiance awakens the world; this calls to mind the Day of Resurrection, when every soul will leap heavenwards from its grave under the irresistible pull of the Divine Attraction.

3rd stanza. A touching description of the relationship between Jalāl ad-Dīn and Shams ad-Dīn. He cares for Shams, providing for his every need; yet really it is Shams who is captive to him.

4th stanza. Divinely-inspired love is like wine: it takes its devotees by surprise, overcomes them, renders them shameless. Mundane people dominated by sense-impressions do not hear this love calling from the Unseen. But those loved by the Supreme Spirit enjoy spiritual visions and poetry.

Notes:

1a ki chu man ash kār nīst "whose story is not similar to mine" : Furūzānfar and all the mss. except Ih have *ki chu man ashkār nīst* "who is not manifest as I am"; but the alternative reading gives better sense.

kār "story" : in the present context this word is richly evocative and, like the Arabic *amr*, implies "career", "destiny", "case".

3 The message of this and the following lines is that worldly events have but one underlying significance: this may be expressed either as the relationship between God and the individual or as God's Self-Manifestation in the universe in a multiplicity of forms. Partly for this reason, *kār* is here translated as "matter", cf. note on 1a.

4 Even those who claim that there is no God, or that they cannot know Him, are in reality seeking Him. Compare the final stanza of T I.

4a *ṭalab-kār-i dil* "a heart-seeker" : three mss. have *ṭarab-kār-i dil*, "a heart-rejoicer".

7 The true nature of Existence ("rose garden") is such that all apparent evil ("thorns") is ultimately a mere shadow, an illusion.

8 Here the poet describes a stage in the Sufi Path, using a telling image in a particularly daring manner by making himself the agent ("*darū kardam āb*"). Material existence, being gross and opaque by nature, is as it were a coagulation of spiritual meanings, while spiritual existence is limpid. For this reason they are compared respectively to ice and to water. RŪMĪ affirms that his experiential awareness of the Divine Omnipresence (water) in the coagulated "jug" of manifested creation (ice) has annihilated for him the perception of the discrete individual entities constituting its apparent being. Markedly similar in its metaphysical imagery is a passage from the well-known poem *an-Nawādir al-'ayniyya* by 'Abd al-Karīm al-Jīlī: see R. A. Nicholson, *Studies in Islamic mysticism*, Cambridge 1921, p. 99. Jīlī, writing a century after RŪMĪ, expounds the divergence between the mystical and the exoteric doctrines of Islam regarding the relationship of God to the universe along the following lines: according to the perspective of the Law, ice and water must be regarded as distinct and separate entities, whereas gnostics know their essential reality to be identical.

9b *tār* "string" : a finely suggestive choice of word. *Tār* is also the name of a type of stringed musical instrument, and of a warp-thread on a loom. The former suggests that the universe is like an instrument in the hands of God; the latter suggests the Archetypes (*al-a'yān ath-thābita*) which define, and whence originate, the models upon which God weaves all manifested forms.

11 Any apparent inconsistency in the poet's message of the unity of all things arises, he says, from the imperfections of verbal expression and comprehension, not from any defect in his spiritual vision.

11b-12a These two half-lines are absent from three of the seven early mss. and were added in the margins or between the columns of two other mss.; only Kc and Kd contained them from the outset.

12-15 The message of 11 is developed with a view to inducing a state of perplexity in which the listener may surrender his reason and heed the message of Divine Love. In such a state one is like a helpless drunkard at night, for whom the only safe course of action is to lie down wherever he may be!

16 According to Sufi doctrine, travellers on the Path may encounter a state in which the perception of various attributes is supplanted by that of undifferentiated unity.

17-32 The theme of the poem's second stanza is announced at once, using the favourite dramatic phrase *bār-i dīgar* ("once again"). It is the glory of the Perfect Man, who manifests the Supreme Intellect and True Love (see 20 above). The skill with which Rūmī led up to this point at the end of the first stanza now becomes fully apparent.

17b *zulaykhā* "Zulaykhā" : wife of the Vizier or 'Azīz of Egypt (Biblical Potiphar); she desired Joseph, her master's slave. See Koran XII, 21-34 and 51-53. The allegorical meaning of the episode is explored in the poem *Yūsuf va Zulaykhā* by 'Abd ar-Raḥmān Jāmī, and by a number of poets after him.

18b *hal min mazid* : "Is there yet more?" : The phrase is quoted from Koran L, 30, where the words have a far less auspicious significance, being spoken by Hell itself when asked whether it is yet full.

19a *namakistān* "a saltpan" : here meaning not a sterile place but on the contrary one full of beauties. On this connotation of *namak* cf. I, 27b and IV, 19b.

21 *zulaykhā* "Zulaykhā" : picking up from 17b. The meaning of Rūmī's paradox is that although in material terms Joseph was Zulaykhā's servant he was her master both in view of the fact that she desired him and, more importantly, in that he was superior to her in spiritual terms.

22 In this line the poet seemingly reverts to addressing the individual listener, as he did in the last lines of the opening stanza.

23-25 Confusingly enough after *bayt* 22, these three lines must surely be addressed to Shams ad-Dīn Tabrizī.

23a *chashm-i badhat dūr bād* "may the Evil Eye be far from you" : Rūmī slips into a colloquial expression, using *-at* with the meaning of *az tu*.

25-30 This highly-charged passage seems to say that the self-manifestation of the Universal Man is enough to bring about the Resurrection. In reality, however, it is not eschatological. It is rather an account of the way in which the seeker's Spirit is revitalized and soars heavenwards in contemplation of the Divine Beauty (the *sha'sha'a-i jān-i tu* of 25a).

32 As the second stanza concludes, we are led into a new phase of the poem. The poet is conscious of the presence and approval of Shams-i Tabrizī, the *dilbar*. Indeed this poem is a well-crafted *Tarjīf* as regards both form and language.

33-47 The third stanza is devoted to an intensely personal and tender account of Jalāl ad-Dīn's love for and protection of Shams. It is

evident from this and other passages in the *Divān* how he was obliged to defend his position regarding Shams.

34a The significance of Rūmī's having "purchased" Shams from non-existence is obscure. However, he often uses *'adam* to mean "absence" or "disappearance" (e.g. that of the flowers in winter). To secure Shams's return to Konya after his first disappearance, Rūmī would have paid at least the cost of sending Sultān Valad to Syria for the purpose.

36 *sir* "secret" : for *sirr*: scansion requires a single letter *rā* here.

37a *faraj* "comfort" : three mss. have *farah*, "gladness", but the idea of consolation fits the context better than that of joy.

42 Jalāl ad-Dīn explains to his critics that despite their wrong-headed opinions it is Shams who truly stands most in need of him, rather than vice versa. Compare this with the paradox in *bayt* 17 above.

43 Here the poet openly declares his role as spokesman or interpreter for Shams ad-Dīn, whose teaching sessions were reportedly disliked by many in the circle of Jalāl ad-Dīn, partly owing to the abrasive manner in which he spoke. But comparison of the *Maqālāt* of Shams ad-Dīn with Rūmī's works shows that as regards their content they have numerous features in common.

45 Now Rūmī makes explicit his role as spiritual "mirror" or master for Shams-i Tabrizī, further confirming the statement made in *bayt* 42.

45b *āyīna-'i dīdha-i dīdhāramash* "I am a mirror for his eye of spiritual vision" : several mss. have *āyīna u dīdha u dīdhāramash*, "I am mirror, eye, and spiritual vision for him"; here "vision" has the passive sense.

46 *Bū Turāb* "Abū Turāb" : a nickname, meaning "Dusty", given by the Prophet to 'Alī one day when he found him lying on the ground, his back covered with dust. See Bukhārī, *Ādāb*, 143.

48 The third stanza draws to an end with another transition. Rūmī now speaks not to his critics but to his beloved *sāqī*, inspirer of his lyrics on Divine Love.

49-64 The fourth stanza reverts to the theme of the second: that is, the intoxication arising from the self-manifestation of Divine Beauty. A fervent atmosphere is evoked by a succession of brilliant images and by the rhyme, several times doubled, in *-ūsh*.

53a *gūyadhash* "he tells it" : that is, Wine tells Reason.

54a Reason does not now refuse to prostrate himself, but simply reveals that he is unaware of the Beloved's presence. In the same way, a person's mind will submit to Truth once he or she has become directly aware of the Divine Presence.

55 The poet compares Reason to a husband deceived by his wife.

56 Man longs for the Unseen World, his spiritual nature being ultimately irrepressible, generally without his sensory aspect being aware of it.

57b *bāshadh* "is" : or, perhaps, "sounds like" animal noises.

58b *qūsh* "the pair" : or "the double"; but the word could also be translated as "the charge", cf. modern Turkish *koşmak*, "to run".

59 These words could be understood as being spoken by the Turk.

59b *būsh* "empty" : again, the word is Turkish: modern *boş*. The sense of the *mīṣrā'* is: "you will see that every existent thing is permeated with Divine Reality".

61b See the note on 59b.

62 In this *bayt* Rūmī clearly alludes to his turning around in the process of extemporizing verse, as described by his son Sulṭān Valad in the *Ibtidā-nāma*. Dervishes performing the Mawlavīyya *ṣamā'* also revolve.

63a That which Rūmī here likens to a red rose may be Love, the minstrel and subject of the preceding *miṣrā'*. Alternatively, the poet may mean God or the Supreme Spirit, the subject of 61a. The comparison of Love to a rose appears more apt. Whether the parading rider be understood as Love or as the Supreme Spirit, the acolytes are the Sufi dervishes, who exude spiritual fragrances and so are compared to sweet herbs.

64b This final *miṣrā'* is addressed to the *Sāqī*, who in addition may represent the inspirer of Love's ghazals in 62b.

XI

Metre: *Hazaj-i muṣamman-i sālim* (as XVI, XXX, XXXI)

u--- u--- u--- u---

Summary:

1st stanza. In spring, flocks return to upland pastures. With winter's hardships over, Nature comes to life. Birds sing, trees and flowers bloom. All attest to the presence of the Divine Beloved.

2nd stanza. Each of the plants in springtide manifests and celebrates God's Beauty in its own way. Rūmī now urges himself to turn from "metaphorical", worldly things and expound the inner realities of Love.

3rd stanza. Love for God is like a haughty, all-powerful Sultan. Beyond form, it yet possesses all the fairest subtle forms. Its demands on the lover are irresistible. Since it pertains to God it has the right to demand that souls sacrifice themselves. The very stars are in thrall to this Love which is fierce and kingly as a lion.

4th stanza. The poet now turns back to colour symbolism and the mystical speech of the flowers. Debating with the Rosebud, the Bulbul bird (probably a mouthpiece for Rūmī) speaks of his high spiritual station. His visible show of passion, he claims, masks a deep inner serenity and sobriety. Were the true extent of his intoxication revealed it would envelop the whole world.

5th stanza. Shams orders Rūmī to continue the poem. He is a bee grazing in the garden of Shams's reality. All should be like bees amid spiritual flowers, but that demands total commitment. One must abandon care for worldly desires or reputation: success is then assured by virtue of the Beloved's invincible power.

6th stanza. Divine Love has overpowered the poet's mind. Direct vision of Truth renders theoretical learning obsolete; its light illuminates everything. God's lovers are fully protected and provided for. Rūmī acknowledges the technical failings of his verse, aimed not to please critics but to win over hearts.

7th stanza. The main themes are recapitulated: spring, flowers, Divine Attraction. Rūmī asks God to suffuse the world with yet greater beauty. Nature shines with colour, like a miraculous painting. The birds seem to foretell what Providence has in store. Rūmī describes his own destiny: first piety, then annihilation. His poetry outshines the brightest star.

Notes:

1a *bāz...bāz* "back...falcon" : a favourite pun of Rūmī's.

2b *turkān* "the Turks" ; meaning Turkish nomads; but on a more profound level this symbolizes people those who are constantly travelling on the spiritual Way. See A. Schimmel, *The Triumphal Sun*, p. 195.

5a The hoopoe acted as intelligence agent and courier at the court of King Solomon: see Koran XXVII (*an-Naml*), 20-27. In Sufi symbolism, he sometimes represents the spiritual guide insofar as the latter has the function of communicating supraformal knowledge. See Taqī Pūr-Nāmdāriyān, *Dāstān-i payāmbārān dar Dīvān-i Shams*, pp. 253, 376-80.

5b The episode of Solomon and the ants is recounted in verses 18-19 of the same *Sūra*. Where Solomon himself symbolizes the spiritual master, the ant personifies the disciple whose place it is to humble himself. See Pūr-Nāmdāriyān, *op. cit.*, pp. 392-4. Cf. the notes on T XXIII, 39.

6-7 The world can be contemplated as a likeness of the Divine Beloved and of Paradise. Even its faults are there to perfect its beauty.

11 See Koran XII (Yūsuf), 93-96 and compare T XXII, 34. Jacob's sight was restored by the scent of Joseph's robe which his brothers brought from Egypt. On patience in adversity, see XII, 18 and 83.

12a *bahāriyyāt* "springtime songs" : probably an invented term, and denoting a genre: that of poetry in celebration of spring.

13a *bahārast ān* "Is that spring?" : when read out, the words could also be heard as *bahāristān* ("Springtime").

14a *gulzār-i ābādhān* "flourishing rose-garden" : ms. Ii has *gulzār-i āzādhān* ("garden of free spirits"), which like most of its numerous other variants in this *tarjī'* is unlikely to be authentic.

16 A good example of the rhetorical figure known as *ḥusn-i ta'līl* or aetiology: an explanation for a phenomenon which while not literally true is poetically expressive and meaningful. The redness of the rose is explained by *ḥusn-i ta'līl* in 38b.

19 The scent emitted by sweet herbs in the heat of the sun is poetically likened to incense.

20 At this point the author makes his transition from description of springtime to that of Divine Love, in a way reminiscent of a *qaṣīda*.

24 This *bayt* is rather puzzling as to its precise significance. The Idol or Beloved (but) is surely Shams-i Tabrizī. For Jalāl ad-Dīn, Shams's qualities symbolise the Divine Qualities; moreover, he personifies the Divine Love which is addressed throughout the poem's first stanza. The Idol's aggressive behaviour in 24 may therefore be connected with the comparison of Love to a fierce lion; see particularly lines 33 and 36.

24a Here ms. Ii reads *ashk mīshāshadh* for *ashk-i man shāshadh*. *Shāshīdhan* literally means not "to pour" but "to pee".

25b Perhaps to balance the foregoing passage, the poet states the bounty of land and sea to be the product of Divine Love.

26b *ṣāfān...durdī* "pure ones...one dreg" : the antonyms strengthen the rhetorical argument.

27b *'anqā* "an *'Anqā*" : the mythical bird who inhabits Qāf, the mountain chain which encircles the world according to traditional Islamic cosmography. Compare T II, 9b.

28b *nīk* : here an adverb of emphasis, cf. English "well and truly".
liqā burdī "you would not see me" : literally, "you took away [our] meeting".

29-30 These *bayts* offer an insight into the way in which Rūmī's spiritual insight and poetic genius work together. That which is apparently abstract is rendered almost tangible by an extraordinary sensibility and power of communication. The paradoxical notion that Love while being formless yet possesses form points to the reality that gnostics perceive the inner realities or essences of things (*ma'ānī*, *ḥaqā'iq*) with such clarity as to visualize them spontaneously as forms.

31 The conditions - or here one might almost say "seasonal changes" - of the heart differ in character from those of the physical order of Existence.

33b *hargiz* "ever" : a rare use of the word without the negative.
ki khūn khwardī "who drink blood" : literally, "who drank blood".
Furūzānfar's reading *ki khūnkhwārī* ("who are a blood-drinker") appears to be a misreading since it does not occur in any of our mss.

34b Those who die consumed by love of God live joyfully forever. The poet has found a neat form of words to avoid the normal periphrasis for the meaning of "Whomever's blood you drink".

35 The heavens turn, says Jalāl ad-Dīn, in restless fear of being forsaken by the Divine Love which keeps them aloft.

37b *nārun va lā 'ārun* "Sooner fire than shame" : literally, "Fire and not shame". This Arabic proverb is cited in the *Ma'ārif* of Bahā' ad-Dīn Valad, ii, pp. 67-68; Furūzānfar, in a note on that text (ii, p. 268), points out that the proverb contradicts a *Ḥadīth* according to which *al-Ār khayr min an-nār*, "Shame is better than the Fire [of Hell]".

39a Internal rhyme, with Rūmī taking advantage of the fact that the Arabic elative form, used non-comparatively, for colours based on roots ending in *r*, rhymes with the Persian comparative suffix *-tar*.

40-47 The *munāẓara* or debate between Bulbul and Rose is hardly a novel device, yet the way in which Rūmī employs it lends force and meaning to this passage. The interlocutors represent different spiritual types. The Rose is the silently absorbed but intoxicated lover of God. Rūmī's Bulbul, talkative but not shallow, is no less devoted - and indeed, as Love's messenger, is privy to special secrets. Bulbul claims to combine spiritual sobriety with drunkenness: an equilibrium often lauded in classical works on Sufism.

44a *sarmast-i hūshyāram* "I am drunk and I am sober" : five of the mss. have *sarmast u hūshyāram*. The alternative reading is preferred both because *u* is more likely to be interpolated than omitted and because the paradox is more acutely expressed by means of the *iẓāfa* construction.

45 Although the Bulbul is a courier, the messages which he bears are not like those appertaining to profane matters.

45-47 These *bayts* may be interpreted either as the poet's gloss on the Bulbul's clinching argument (as in our translation), or else as spoken by Bulbul himself.

48 Once again the poet reminds the audience that his source of inspiration is Shams ad-Dīn Tabrizī, who makes his guiding presence felt during the process of poetical composition.

48b *būrī* "C'mon" : this colloquial expression belongs to the dialect of Tabriz, the home town of Shams. See Sādiq Kiyā, *Azarīgān: āgāhihā'ī dar bāra-'ī gūyash-i Āzarī*, Tehran 1354/1975, p. 7.

49-59 Rūmī's ingenuity in utilizing the constraint of rhyme, turning it to advantage in developing the ideas expressed, merits study in more detail than is possible here. This stanza presents a masterly example.

50a *bāgh-i jān* "the Beloved's garden" : or, "the garden of the Spirit". *Jān* recurs in 55a, and is implicit in *-ash* (53a).

50b *nagrīzi agar tu* "you will not flee if you" : there are two alternative readings for these words (see *apparatus criticus*), neither of which provides both satisfactory syntax and a sensible meaning.

52 *zi khwarshīdhi* "bestowed by a sun" : in the ancient and medieval world's the belief was prevalent that the eye perceived objects by casting its own light upon them. The "sun" alludes, once again, to *Shams-i Tabrizi*; see the note on T I, 13a.

53b Man can be united with the Absolute only by means of annihilation, just as camphor assimilates and absorbs the scent and flavour of whatever mingles with it. The human attributes of "the righteous" (*al-abrār*) and "God's servants" (*'ibād Allāh*) are "drowned" in Paradise when they drink from a fountain flavoured with camphor, the whiteness of which implies the extinction of "colours" or individual attributes: see Koran, LXXXVI, 5-6.

54a *majnūn* "Majnūn" : see the note on T I, 33a.

54b Compare T XLIV, 12b.

55b This *miṣrā'* has been translated rather loosely. *Dar gūrī* plays upon the dual meaning of the word *gūr*, which allows of an alternative rendering: "there is no soul like yours in any grave".

57b Compare T II, 6a.

58 An allusion to the zodiac constellations of Taurus, Aries, and Leo, which can never "overtake" one another since the sun moves through them in a fixed order.

60 Rūmī's ability to keep count of stanzas indicates a greater degree of conscious control over the process of composition than has generally been allowed. Also, the fact that he speaks of intoxication by the Universal Intellect (61a) shows that he has in mind a very particular kind of *mastī*, which perhaps is best understood as spiritual "absorption" or "concentration" rather than drunkenness. As regards the combination of rapture and control, the Bulbul's description of his own kind of drunkenness (45a) and simultaneous sobriety (44b) suggest that Rūmī may have intended the Bulbul to characterize his own personality.

61a *'aql-i kull* "the Universal Intellect" : the highest and first created element of supraformal existence. While passive in relation to the Godhead, the *'aql-i kull* acts upon the Universal Soul, which itself transmits Divine Qualities to the universe. See S. H. Nasr, *An introduction to Islamic cosmological doctrines*, revised ed., London 1978, pp. 55-6. See also the note on T III, 19a-b.

63a *chī* "how" : or, "what".

chu rū dar 'ishq-i ū āram "when I get engrossed in love for Him" : literally, "when I bring my face into love for Him". Three mss. have *dāram*, which changes the meaning to "am engrossed".

63b The expression "carrying dates to Basra", or "cumin to Kerman", correspond to the English "carrying coals to Newcastle": it means superfluous action, taking a commodity to a place where it is found in abundance. Compare Shams ad-Dīn Tabrīzī's use of "carrying cumin to Kerman" in *Maqālāt*, ed. Muvahhid, p. 69: the gnostic lover of God, says Shams, can bring nothing to God which He does not already possess beyond measure. All that man can bring is his own state of neediness (*niyāz*).

65b-66a *khwarshīdh* "sun" : Shams-i Tabrīzī.

66 The image is of shadows following the sun in the act of prayer. Defects in the performance of ritual prayer (*ṣalāt*, *namāz*) are compensated for by an extra prostration before concluding the prayer.

66b *takbīra* "takbīr" : the act of uttering the words *Allāh akbar* ("God

is Most Great"), essential at the beginning of each ritual prayer and between most parts of each cycle (*rak'at*).

67a *'aqrab-i a'shā* "the nightblind scorpion" : meaning the soul in its evil aspect, blind and venomous.

68b The proverbial flavour of this recalls 63b.

69a *khurmā* "dates" : in Sufism this fruit symbolizes *ma'rifat* (gnosis, direct experiential knowledge of God), while Mary in the present context represents the *'ārif*, or gnostic. According to the Koran, XIX, 23-26, Mary retreated to the desert before giving birth to Jesus; there God provided her with fresh dates which gave her strength and solace. For a full exploration of the symbolism of Mary and the date-palm, see Pūr-Nāmdāriyān, *op. cit.*, pp. 417-8, 459-80.

70a *javānbakhtān* "lucky ones" : the word literally means "those whose [good] fortune is [still] young".

70b *pīra* "old woman" : F's edition follows ms. Am, which has *tīra*, "dark".

72 As in 60, Rūmī demonstrates his mastery over the poem, this time defying not "intoxication" but the "literary critic" of 71b.

73 The miracles displayed by Moses to Pharaoh include the transformation of Moses' staff into a serpent which devoured the apparitions produced by Pharaoh's sorcerers. In addition, one of his hands was made dazzlingly white, his speech impediment was cured, and he was endowed with eloquence. The principal Koranic references to these miracles are: VII, 103-119; XX, 17-36; XXVI, 32-45; XXVII, 7-12; XXVIII, 31-35.

74-80 In this final stanza of the poem, Rūmī returns to the predominant theme of the first: the lovely appearance and the symbolism of springtime as reflected in the world of flora and birds.

75b *ṭūbā* "Ṭūbā trees" : trees of Paradise; cf. the Koranic meaning of "good tidings", XIII, 29b.

76b *ma'vā* "the Refuge-Paradise" : *jannāt al-ma'vā*, "the Gardens of Refuge", are in Paradise, see Koran XXXII, 19; LIII, 15; LXXIX, 41.

77b *mānī* "Mani" : the heresiarch was known in medieval Islam as an painter, perhaps because of the richly illuminated Manichaean mss. found and destroyed in Central Asia by the Muslim conquerors. Cf. T XVI, 29b.

79b By contrast with this image, Rūmī compares the leaves on the trees to clapping hands in M, *Daftar* III, pp. 99-100.

80a *sarnibisht* "destiny" : archaic form of *sarnivisht*. Compare *nibishtan*, T XII, 5a.

80b *u* "and" : Furūzānfar reads *ū*, "he/she". This misreading may well be derived from ms. Ke, where an initial *alif* was written but deleted.

83 Here Rūmī in effect sums up his spiritual destiny in a way recalling his dictum ending "I burned and burned and burned":

"*ḥāṣil azīn sih sukhanam bīsh nīst / sūkhtam u sūkhtam u sūkhtam*". See D, iv, p. 84, ghazal 1768, bayt 18521. The two expressions have in common the idea of being consumed in the fire of Divine Love. In this context, *taqvā* is best understood not as piety (for piety alone cannot be said to consume all besides God) but as vivid awareness of God's Presence. That is closer to the basic meaning of the Arabic root: see Muhammad Asad, transl., *The Message of the Qur'an*, Gibraltar 1980, p. 3.

84a *muftī-'ī avval* "the First Judge" : i.e. the highest magistrate or arbiter. Rūmī probably means God Himself, although he could possibly have assigned the title of First Judge to Shams-i Tabrizī. Literally, a *muftī* is a person possessing the authority to issue a *fatvā* or legal decision. Here the phrase might also be translated as "the High Court".

haft fatvā "seven decrees" : the seven stanzas comprising this poem.

84b Rūmī claims, somewhat uncharacteristically, that this poem (*shī'r*) outshines Sirius (*shī'rd*), the brightest star visible from Earth.

XII

Metre: *Hazaj-i muḡamman-i akhrab-i makfūf-i maḡzūf* (as XXVI, XXII)

--u u--u u--u u--

Summary:

1st stanza. The sight of a dervish in a state of spiritual intoxication inspires a meditation on *tajrīd*, bereftness or detachment. Even some letters of the alphabet display that quality. The Prophet exemplified detachment. Believers' spirits awaiting entry to Paradise are bereft, pure. The Sufi must find truth by stripping himself of all illusion.

2nd stanza. The poet is a reed flute: music of the Spirit flows from him without any effort. Were its source, Divine Beauty, to be manifested, the world would vanish. The seeker must be manly in spiritual combat.

3rd stanza. The minstrel/*sāqī*/Beloved has arrived, and with him springtime. Flowers and plants come back to life. Relief comes to those who are patient in adversity. The poet breaks off, leaving his beloved "King" to speak.

Notes:

1a *bādhā'ī* "bit of wine" : translating the indefinite suffix -ī.

mujarrad "detached" : this rendering attempts to capture Rūmī's pun: the word implies both being bereft of something and, in Sufi terminology, being detached from goods and concerns with this world (or with either world).

3 This *bayt* initiates an excursus on the nature of some letters of the Arabic alphabet. Some are "detached", i.e. not joined to the following letter by a ligature; others are joined and/or dotted (*muqayyad*, meaning "fastened"). The poet links these qualities to those of the Prophet.

3a *avval sabaqat* "your first lesson" : viz. "in reading and writing".
hīch nadāradh "has nothing" : in writing, *alif* is never connected to the following letter by a ligature.

3b The primacy of *alif*, first letter of the alphabet (*alifbā*) is due to its detachment. Likewise, Muḥammad was fitted for his mission as Prophet (*al-Nabī al-ummī*) by virtue of his pure, simple, nature; see *bayt* 6.

4a *ḥay* "*ḥay*": the fifth letter in the Arabic alphabet, but seventh in the Persian, an *h* sound which in Arabic is aspirated.

nīz...nīz "too" : the repetition can hardly be said to have any function beyond "padding" the *misrā'* for the purpose of scansion.

4b The letter *ḥay* (ح) is identical to *jīm* (ج), the previous letter in the alphabet, except that *jīm* contains one dot in its "hook".

5a The form of the letter *mīm* at the end of a word is: *ḥ*, and resembles *alif* (ا) and final *hā* (ه). The three letters *jīm* (see 4b), *alif* (3a-4a), and final *mīm* combine to spell *jām*, "goblet", "wine-cup": i.e. that from which the Sufi has become detached in *bayt* 1a of this poem, and that which the Prophet Muḥammad, detached as *alif*, refused (see *bayt* 6 and notes). *Alif*, *ḥay* (4b) and *mīm* are the first three letters of *Aḥmad*.

6a Two speculative interpretations of this *bayt* suggest themselves: one for each *misrā'*. Firstly, according to *Aḥādīth* (e.g. Muslim, *Ṣawm*, CDXV, 2426-2435) the Prophet received nourishment without eating or drinking, which enabled him to fast interruptedly for days - a practice forbidden to his Companions. Again, some *Aḥādīth* (e.g. Muslim, *Īmān*, LXX, 314 and 322) also record that during his *Mi'rāj* the Prophet was offered either wine or milk to drink. His choice of milk was approved by the Angel Gabriel as betokening wisdom, the *fiṭra* or primordality, and equilibrium.

6b *jam'* *ba-khwadh* "self-collected" : literally, "self-composure", meaning that the nature of the Prophet is characterized by serenity, equilibrium, and detachment.

7a Here the allusion is to two Koranic verses which speak of the heavens as being sustained "without pillars that you can see": XIII, 2; XXXI,

10.

7b *mushayyad* "firmly upraised", or "lofty" : this adjective (cf. the *qaṣr-i mashīd* of X, 29) occurs in Koran XXII, 45 where it describes a castle destroyed by divine punishment.

8a *charkh-i kuhan* : the sublunary world is "ancient" in the sense of being materially affected by the passage of time.

'*ālam-i luṭfīst* "is the Subtle World" : more literally, "is a world of Grace (or, of Subtlety)". Rumi here introduces a development of the theme of "divestment" (*tajrīd*) raised in the poem's first line, brought home with a strong element of visual imagery. The goal of *tajrīd* is to ready oneself for entrance to the next world. In the next line, Rūmī suggests that no souls enter Paradise without first being stripped bare and purified.

9b *ṣarḥun mumarrad* "a smooth-surfaced palace" : understood by commentators on Koran XXVII, 44 as meaning a shining building of marble or crystal. See the note on 10b.

10a *ān* "that" : the demonstrative pronoun refers to the marble palace.

10b *musarrad* "chilled" : an invented passive participle adjective in the Arabic *mufa''al* form, from the Persian adjective *sard*.

Water symbolizes the Unseen World, so that mistaking rock for marble betokens the error of mistaking the world of material phenomena for ultimate, spiritual reality. It was the marble floor in the palace of Solomon that Bilqīs, Queen of Sheba, took to be water so that she bared her legs to cross it. For the Koranic narrative see XXVII, 44.

11a *az makr* "from deception" : i.e. from the false appearance of this world to represent ultimate reality.

11b *anfās-i mu'addad* "breaths that are numbered" : meaning that each person's earthly lifespan has been limited by the number of breaths allotted to him or her by Providence.

12a Rūmī states several times in the *Divān* that the constraints of rhyme are an encumbrance to his eloquence. Yet it must be said that he is one of the most adept of Persian poets in making ingenious use of rhyme.

13a *naḥnu nafakhnā* "We blew" : alluding to the infusion of the Spirit of Jesus into the Virgin Mary. See Koran, XXI, 91 and LXVI, 12; but the pronoun *naḥnu* ("We") does not occur in either verse. Cf. T II, 6.

13b *Ṣurayyā* "the Pleiades" : envisaged as the remotest constellation.

14-16 Every human soul enjoyed communion with God in the Unseen World before its terrestrial existence. The Sufis seek to enjoy the same intoxication of Divine Love in this world.

14b The word '*adam*' here, as often with Rūmī (see note on X, 34a), refers to the Divine Presence beyond Manifestation; hence the epithet '*azza ta'ālā*'.

17-18 Were the Divine Glory and Beauty to be unveiled, the entire world would be consumed.

19b *Laylā* and *Majnūn*, and *Vāmiq* and '*Azrā*', are pairs of lovers renowned in romantic tales of Islamic literature. See the note on T I, 33a.

21a *ḥabash...rūm* "Abyssinia...Byzantium" : signifying respectively the lands of darkness and of light.

21b *qayṣar...qaṣr* "King...castle" : wordplay on the root *qṣr*, as in T X, 29b.

22a We cannot remain in this world beyond our lifespan; home is elsewhere.

23b Playing on the words *ṣafrā makun* ("don't be yellow", literally, "don't produce yellow bile") and *ṣaf-rā* ("the [opposing] battle-line").

24b Apparently, as *Furūzānfar* points out, a reference to Koran, III, 153.

26-29 Rūmī reverts to a favourite theme of personification: the flowers and plants in spring are like the revived souls of men.

27b 'adam on the usual meaning of this term for Jalāl ad-Dīn Rūmī, see the note on T V, 30.

28 *butkhāna*... *but-shikan* "idol temple"... "iconoclast". *Khūbān* here still refers to floral beauties, and is often used synonymously with *but* and *ṣanam*, "idol", and *nigār*, "beauty" (see below, 30b).

29 Mention of exile as a well and patience as a rope suggests the story of Joseph, so often cited by Rūmī - as in *bayt* 33 of this *Tarjī'*. This *bayt*, by a curious error, is transposed by the copyist of Ke to follow *bayt* 35.

31a 'Id-i bahār "the springtime festival" : i.e. *Nawrūz*, the Iranian New Year's Day which is March 21st, the vernal equinox.

32a The beautiful manifestations of spring are neither "Turkish" nor "Greek" (indigenous or commonplace in Asia Minor, where Rūmī composed the poem), but "Khotanese" - meaning rare and exotic. Cf. 32a.

33 Joseph's incarceration in a well was a trial whereby he ultimately found his true home and destiny. The trials and misfortunes of others, too, will always have a positive significance.

34a The Water of Life, of which Khizr is guardian, is in darkness, (see the note on I, 16). So one must confront darkness to gain everlasting life.

35 The poet leaves his poem unfinished for his master to complete. The use of the term *ghazal* is noteworthy, and tends to confirm our impression that Rūmī views the *Tarjī'* largely as an extended form of *ghazal*.

XIII

Metre: *Muzā'iri'-i muṣamman-i akhrab-i makfūf-i maḥzūf* (as VII, XV, XXV, XLIII)

--u -u-uu --u -u-

Summary:

1st stanza. Sufis are borne heavenwards by desire to follow the heavenly messengers, as shadows follow the sun. God has implanted in men's minds the need to find their archetype, the celestial Intellect. Those who love him gladly leave behind the encumbrances of their earthly elements or humours.

2nd stanza. On the journey to Reality, love provides inspiration; one must travel blind and fearlessly. Love gives the heart the reckless courage to travel so. Lovers are blessed by the stars of good fortune. Higher still is the station of those who have transcended good and ill, indeed all duality.

3rd stanza. Characterization of this higher station. Those who attain it are intoxicated by a wine blended of Intellect, Love, and Spirit. This elixir bestows Annihilation (*fanā*), the essential condition for union with God. All should seek it.

Notes:

1a *ki ba-asrār-i mā darand* "who are privy to our secrets" : the archaic use of *bā* with *dar*, together with the stressed position of *dar* before the verb, impart an atmosphere of intimacy and mystery at the outset of the poem.

1b In the *Magṇavī*, *Daftar* III, 4581-4584, Rūmī teaches that all mankind are being dragged heavenwards in chains except the saints who travel willingly.

2b *āftāb-i sa'ādat* "good fortune's Sun" : an allusion to Shams-i Tabrīzī, mentioned by name in 7a.

3b The striking image of shadows drinking from the Sun's spring points to the truth that all earthly existents depend on the Divine Light for their being, as shadows are sustained only by the appearance of light-sources.

4 The Koran likewise describes the motion of the shadows; in the Koranic perspective (XXV, 45) it is God Himself (one of Whose Names is *an-Nūr*, Light) Who first "outspreads" and later "draws back" the shadow through the daylight hours.

5a *'aql-i avval* "the First Intellect" : the first and highest element of supraformal Being, also known by the name of "the Universal Intellect" (*'aql-i kull*). See the note on T XI, 61a.

7a For Jalāl ad-Dīn, Shams represents none other than that Divine Light of God which is described in the Verse of Light (*āyat an-Nūr*: XXIV, 35) of the Koran as kindled from a blessed olive-tree which is "of neither East nor West"; the simplest of the several known interpretations of this is that the Light of God is eternal, not bound by limitations of time or space.

8b Several mss. have *ushturand*, not *astarand*. "Camel" rather than "mule" is perfectly acceptable, and would be preferred here but for two considerations: consistency of the stanza's rhyme in *-arand*, and the greater likelihood of scribal alteration from the less to the more obvious long-distance beast of burden.

13a Here, as often in this *Tarjī'*, ms. D diverges from other mss., reading *'āshiqān*: surely an attempt at scribal "correction" whereas Rūmī's *'āshiqī* is characteristic and also grammatically sound but less obvious.

13b *chār u panj u haft* "the four, five and seven" : "four" denotes the elements - earth, air, fire, water, or the four "humours" - black bile,

yellow bile, blood, and phlegm; "five" denotes the five senses - sight, hearing, touch, taste, and smell; "seven" almost certainly represents the seven orifices of the body. Taken together, these numbers metaphorically represent the conditions of human physical existence as viewed in their privative aspects from the spiritual viewpoint.

14a *ṭab'-ī panjumīn* "the Quintessence" : the subtle element which surrounds and pervades the other elements, known in traditional cosmology as "ether".

15a *badhān rahī* "by that way" : ms. D's variant, *badhān diyār* ("to those lands"), is again unique - and undeserving of credence, despite the attraction of internal rhyme following that of *bayt* 14.

16b *āftāb-vār* "like the Sun" : the seventh mention of the sun in this poem.

17a *taqlīd* "following blindly" : more literally, "imitation". The emphasis of Rūmī's message, however, is on following the spiritual guide without hesitation or forethought, let alone criticism.

mūsā "Moses" : here Moses is the very type of the sincere follower, whose obedience to Divine commands gave him power of the Pharaoh, mightiest monarch of the age. For the Koranic accounts of Moses bringing water for the Children of Israel by striking a rock, see Koran II, 60 and VII, 160; cf. T V, 5b.

17b *zū 'l-fiqār* : the legendary double-bladed sword of 'Alī, whose perfect obedience to the Prophet Muḥammad gave him invincibility which is implicitly likened here to that of Moses.

18b The poet further links sword and miraculous staff by means of wordplay on *ābdār*, meaning "lustrous" but etymologically "water-holding".

22-23 The full implication of these lines is difficult to abstract. One possible interpretation is that once the heart is fully intoxicated and emboldened by Divine Love, it is like a fireball or meteorite capable of

burning up the destiny, hitherto seemingly immutable, which is symbolized by the zodiac constellations (here Leo and Taurus in their "meadow"). Because of the analogies between the zodiac signs and the elements of the human microcosm (see e.g. al-Bīrūnī as quoted by S. H. Nasr, *Introduction to Islamic cosmological doctrines*, p. 158), there may also be a connection with the transcendence of physical limits mentioned in *bayt* 13.

23a *kāf u nūn* "B and E" : this English translation was adopted to spell the equivalent of the two Arabic letters spelling the Divine Command or Fiat "Be" (and it is), cf. Koran VI, 73; XVI, 40; XIX, 35; XL, 68.

ba-takhlīq "in the process of Creation" : D gives *ba-taḥqīq*, probably another attempted "correction", while Kc's unfinished word may indicate an imprecision in the source ms.

24b The stellar radiance of good fortune adds greater lustre to the fireball or meteorite of the saints, lovers of God.

26a *digar* "Another" : Furūzānfar's edition has *agar*, which must be simply a misprint since this variant is not found in our mss.

27 This *bayt* characterizes the state of the saints as being beyond such dualities as fear and hope, union and separation (standard phrases in the classic texts of Sufism). Compare *bayt* 14 above, which describes the true lovers or Sufi aspirants as transcending the limits of sensory existence; their station is high, but less so than that of the saints.

28 *mugallaḡ* "thrice-boiled wine" : thus the dictionaries (cf. VII, 40), although Rūmī here seems to have in mind a wine that is especially heady not through distillation but through being blended of three ingredients.

29a Rūmī accounts for the potency of the state which intoxicates him by means of analysis. It is exceptionally powerful because it acts on three faculties simultaneously: the mind or reason ('*aql*'), the soul or emotions ('*ishq*'), and the Spirit (*rūḥ*).

29b Because its effect is all-embracing, the poet's intoxication removes all pain and suffering.

30b A *tajnis* on *khward*, "he drank", and *dar khward-i*, "worthy of".

31a *āftāb-i ḥaqāyiq* "the Sun of Truths" : doubtless Jalāl ad-Dīn has Shams in mind, but the *bayt* reflects two related themes. According to Islamic cosmology it is the action of the sun that transforms base mineral substances into precious gems below the earth. On a higher level, the Universal Intellect, which is symbolized by the Sun, brings about the transformation of the human substance, elevating it and making it more precious in God's sight.

33a For Rūmī, the truly precious men are those who are "roguish" and "cheery": in other words, they care nothing for dignified self-preservation.

33b The meaning of this *miṣrā'* is not immediately apparent. "This king" may denote a man of high station in spiritual terms, given the preceding line of thought. In the light of what is said in *bayt* 34, to be neither united with nor separated from the bride possibly signifies the condition of *baqā*, or *al-baqā' ba'd al-fanā*, wherein the individual seeker is returned from extinction to consciousness of individual existence yet in a transformed condition of sanctity. Undoubtedly *baqā* is alluded to in 36 and the following lines.

35 Reason alone cannot begin to fathom the reality of *fanā*, the extinction of individual being in the Absolute Being.

35a *nafy* "negation" : this term denotes the first, negative part of the *shahāda* - *lā ilāha* ("No god") - while the second, positive part, *illā 'llāh* "but God", is known as the *iṣbāt* or "affirmation".

36-37 See the note on 33b.

36b Here the paradox at which the poet has hitherto been hinting is spelled out with relish. If our interpretation of 33b is correct, the underlying message is the same as that of 36b.

37 It appears impossible to reproduce in translation Jalāl ad-Dīn's *tajnīs* on *kibriyā* "Magnificence" in 37a and *kibr* (pride) and *riyā* (pretention).

38b *suhā* "Suhā" : a star whose light appears on Earth to be faint and insignificant.

39a *rūḥ-i ū* "the annihilated one's Spirit" : literally, "his Spirit"; the pronoun seems to hark back to 36b.

39b *jām-i jahān-namāst* "is the goblet that displays the world" : according to legend, the goblet of King Jamshīd (see the note on T XV, 15b) possessed this quality. Its symbolism was widely adopted by Persian Sufis. The Universal Man (*insān-i kāmīl*) is both a microcosmic manifestation of Divine Qualities and a mirror in which the believer may see his true self. In Sufi poetry, the *jām-i jahān-namā* usually symbolizes the enlightened heart of the 'ārif who has attained direct knowledge of God.

40-42 By reintroducing the motif of the wine-goblet, Rūmī has skilfully brought the audience back to the first theme of the poem. The closing lines are an exhortation to seek *tajrīd* or detachment in Divine Love, the elixir which brings the eternal joy of Oneness.

XIV

Metre: *Munsariḥ-i muṣamman-i maṭvī* = *Basīṭ-i muṣamman-i maṭvī-'i sālim*
-uu- -u- -uu- -u-

Summary:

1st stanza. The Beloved's appearance makes the whole world smile. The poet begs him to show himself, though the poet and all true lovers are already drunk with joy in anticipation.

2nd stanza. The Beloved is King, and does as he pleases, bringing some to a good state and leaving others confused. Confusion comes from turbidity of thought, which arises from the evil aspects and appetites of the soul. To follow these is fatal; to hear this poem is to follow safe guidance.

3rd stanza. The Beloved sends the world new blessings, life and refreshment every moment. True lovers' souls are filled with bliss; they cannot help being clumsy in their drunken delight - Rūmī included.

Notes:

2b *khandā namī-āyadhat* "does no smile come to your face?" : this may also be understood non-interrogatively: "no smile comes to your face".

4 All earthly beauty and sweetness derive from heavenly archetypes.

4a *gulbarghā* "rose-leaves" : D reads *gulzārḥā* ("bowers"), and Kd and Ke, curiously, *baglarbaghā* ("chieftains").

5 *āftāb* "Sun" : this implies strongly that Rūmī addresses Shams-i Tabrizī. See the note on T I, 13a.

7b Note the alliteration of *zarrīn...zanādh* and *sam...samānd*, as also in *zuhra-i zahrā* in 6a above.

8a *nīz* "too" : apparently "padding" for the line, this also furnishes an internal rhyme for it.

8b Rūmī elegantly connects the "rings" of the sugarcane with the ring in the ear (*ḥalqa ba-gūsh*) indicating the status of slave, and with its *band band* "ring upon ring" of sweetness in *bayt* 4b.

11a *rawza-'i riḡvān* "Rizvān's garden" : meaning either a garden of Paradise, or an earthly garden likened to it. The word *riḡvān* occurs in the Koran, where it means a state, implying beatitude, in which God is entirely pleased with one of His servants: see III, 15, 162, 174; V, 2, 16; IX, 21, 72, 109; XLVII, 28; XLVIII, 29; LVII, 20, 27; LIX, 8.

11b *aṣ-ṣulḥu khayr* "Peace is better" : Or, "Peaceful settlement is better": cf. Koran IV, 128, the literal context of which concerns the settlement of marital disagreements.

12a *az pay-i tarjī'-rā* "ready for the *tarjī'*" : the suffix *-rā* is here a dative, superfluous but inserted to fit the rhyme and metre.

13a *shāh* "the King" : meaning God. The imagery of the following lines is highly anthropomorphic but is meant to indicate God's total independence of causes and consequences, and His omnipotence. This train of thought leads on through the stanza to *bayt* 21 where the ego denies God's existence.

15b The translation is slightly loose. Literally, "*Ḥātim-i Ṭay*, with his generosity, would be surpassed if this generosity is present". *Ḥātim* of *Ṭayyī'* was an Arab whose generosity and chivalry are proverbial. The form *Ṭay*, common in Persian, enables the poet to pun on *ṭayy shudh*.

16 Rūmī compares God to a tall and life-giving tree. There is a rich vein of symbolism in this imagery, and the historian of religions will find many possible parallels. Here we may draw attention to the Koranic symbolism (XIV, 24) of the "good word, which is like a good tree, whose

roots are firm and whose branches are in Heaven; it gives its produce every season, by leave of its Lord" (XIV, 24). Compare Rūmī's description of the tree's branches as *bā-vafā* (loyal). Also Koranic are the "blessed olive tree, neither of East nor West" (XXIV, 35); the miraculous "tree issuing from Mount Sinai" (XXIII, 20); the tree or bush from which God spoke to Moses (XXVIII, 30); the gourd-tree of Jonah (XXXVII, 146); and the tree beneath which the Companions pledged their allegiance to the Prophet (XLVIII, 18).

18-19 These *bayts* offer further insights into the nature of the tree, *qibla* of all who suffer, of 16 above. Thoughts (*fikrathā*) are streams that flow from that tree, present and visible once we have rubbed the sleep (heedlessness) from our eyes (consciousness). We must purify these streams to see the truth; cf. the physical purification referred to in T II, 11a.

20-21 Thought which denies its true origins is monstrous, like a mind that denies God, the source of all consciousness. Rūmī is saying that appetite or passion (*ḡama'*) stinks and is the prime cause of intellectual deviation.

22-23 Once misguided by passion, the mind may wander away, ass-like, to where the grass looks greener. Herein lurk terrible spiritual dangers, which Rūmī compares to black wolves.

23b *dar qafāst* "is at your neck" : or "is in your head".

24 The poet uses the *tarjī'-band* line first to warn that the listener himself must beware of straying off the path, and then to effect a neat transition to the opening of the poem's final stanza.

25 As in many of the *Tarjī'āt*, the last stanza is less didactic and more lyrical in character. In the first lines of the stanza, Rūmī addresses God, Who bestows life anew on the world each moment: see 27 below and the note on T I, 25a.

28a *jūsh kunadh nāy u nūsh* "the flute seethes with excitement" : those familiar with the sound of the *nay*, at once fiery and oceanic, will recognize the superb onomatopoeia of these words in Persian.

29a Manuscript Kb reads *ar* ("if") for *az*; Kb, Ie, Kc and D have alternative readings in place of *gar*, again meaning "if".

jān "soul" : Furūzānfar follows mss. D and Ke, reading *jām* ("goblet"). However, the poem's message is better expressed if the soul is intoxicated, rather than the goblet; indeed, in the light of *mīṣra'* 28b there is no reason to support the alternative interpretation.

30a *nihādh* "He has set" : the verb's subject is still the drunken soul. *chashm-i badhash dūr bādh* "may the evil eye be far from him" : here the suffix *-ash* is equivalent to *az ū*. In the Muslim world, such phrases are traditionally used when praising something, since praise is held to attract the evil eye, or envy (*ḥasad*); cf. Koran, CXIII, 5.

31a *rashk-i bāgh* "envy of the vineyard" : i.e. one whose intoxicating power is envied by the vineyard. Here and in the remainder of the poem - as at the beginning - we are in the presence of the *sāqī*, who conveys the wine of Divine Love to the poet and is none other than Shams-i Tabrizī.

31b *rāḥ-i rūḥ* "the Spirit's bliss" : the poet plays on the same two words, which are etymologically related, in *bayt* 27.

32b *pinhān* "mysterious" : literally, "concealed"; ms. Ie has the archaic form *bīnhān*.

34 *buvadh* "is" : the editor was strongly tempted to read *baradh* ("travels") in defiance of Furūzānfar and all the mss. To say that a person "is" the way of faith may have a familiar resonance to Christians but reads strangely in Persian. Be that as it may, what Rūmī means is that the saints, who follow (and, as it were, embody) the Path until they reach their goal, are full of spiritual fragrance.

35a *saqaynā* "We gave to drink" : this has the look of a Koranic allusion, but the word does not appear in the Koran. *Asqaynā*, followed by pronomial suffixes, occurs in XV, 22; LXXVII, 27; LXXII, 16. Perhaps more likely is an allusion to God's giving pure wine in Paradise (*saqāhum* LXXVI, 21).

35b *gharq shudh* "he drowned" : cf. T II, 39.

36a *bas* "that's enough" : alternatively, *bas* can be taken as qualifying *pur* ("full"); "I'm over-full".

XV

Metre: *Muṣā'irī'-i muṣamman-i akhrab-i makfūf-i maḥzūf* (as VII, XIII, XXV, XLIII)

--u -u-uu --u -u-

Summary:

1st stanza. The poet awaits the appearance of Shams, his beloved, as plants await springtime. A sage who bears a token of "that land", the world of the Spirit, tells Rūmī that only illusions prevent him from seeing that world.

2nd stanza. Wine will shatter those illusions. The seeker on the mystical Path needs to be courageous and ambitious in his drinking, unrestrained by timidity or prudence.

3rd stanza. The poet wants to drink with the Beloved. The latter has the best wine, as its effects show, but is making a spectacle of himself in public. The poet calls him to join his party of friends instead.

Notes:

1a *garm-dār* "enthraling", "excited" : the translations reflect the dual senses, active and passive, of the adjective which literally means "keeping hot". This characterization and the reflected face of 4b both suggest the sun, and hence Shams-i Tabrizī.

4 On the connection between Joseph and the well, see the note on T III, 1b.

4b *qamarīn* "moonlike" : mss. Ar, D, Kc and Y have *qamarī*.

6a *pīrī* "an old man" : or, "a spiritual master" - in the subsequent dialogue his rôle is that of counsellor to the poet.

6b *ān diyār* "that land" : the world of the Spirit, of perpetual spring (see 7a), the scent and beauty of which are symbolized by the rose. A spiritual master may be able to convey some vision of the other world to a disciple.

8a Signs of the spiritual world are everywhere, but cannot be seen by those whose consciousness is distorted by the "hashish" of worldliness.

9a *andīsha* "thoughts" : here meaning material or emotional preoccupations.

9b *sabzak* "that green herb" : i.e. hashish, contrasted with the *sabza-zār* or "green field" which is, again, the spiritual world. Shams ad-Dīn Tabrizī mentions, and condemns, the eating of hashish by members of Jalāl ad-Dīn's circle. See *Maqālāt-i Shams-i Tabrizī*, ed. M. 'A. Muvahhīd, p. 75.

10b *chāshanī ḥalāl* "a trial taste is lawful" : Islamic law permits the tasting of what is prohibited or doubtful, as long as it is not ingested.

11-20 The message of the second stanza is that in travelling the Path of mystical knowledge, here represented metaphorically by drinking, one must be heroic and not take things in half-measures.

11b After blooming into a goblet-like shape, the rose withers and falls.

12a *chun dūzakhī dar āy* "Launch in like hell-fire" : an astounding image.

12b *nūsh bādh* "Good health to you" : literally, "may there be drinking", or "may it be sweet".

14b *kazū bazādh* "born of the world" : D has *nazādh*, which would mean that only a man not born of the world could treat the world as a mere mouthful.

15b *jamshīdh*: one of the early legendary kings of Iran.

khusraw : the name of several Sasanian kings; in poetry, often used as a

title denoting kings in general. See the note on T VIII, 9b.

kayqubādh : the name of some Sasanian monarchs, and also that of two Seljuk Sultans of Rūm who ruled Konya during Rūmī's lifetime.

16 Another indication of Rūmī's proclaimed view of himself as a poet: but for the inspiration of obsessive love, his discourse would be formally correct but (or *and*) flavourless. As is argued elsewhere in this study, to accept this statement at face value is to ignore the acute organization of much of Rūmī's verse and prose.

17a The simile appears to be based on two ideas: firstly, that a drunkard's words, slurred and confused, resemble the buzzing of bees; secondly, that the utterances of God's intoxicated lovers are honey-sweet and unlimited by rational or formal constraint.

18b *bā nūsh u nīsh* "with drink, stings and all" : perhaps implying that the sweet (*nūsh*) and the sharp (*nīsh*) are scarcely distinguishable in the minds and mouths of the mystics.

19a *khāna-'i shish-gūsha* "six-cornered house" : i.e. the world of time and space, limited to six directions or three dimensions.

19b *khusraw* "Khusraw" : meaning "king" (see 15b above), here specifically God, Who inspired the bees: see Koran, XVI, 70-71.

20a-b Rūmī plays on two of the numerous meanings of *band*: the closing line, or "tie", of a stanza, and a restraint or act of restraining; in addition, there is an association of ideas with *pand* (advice).

21-30 The poet now addresses Shams, as in the opening stanza. Detailed interpretation of the final stanza is impossible. The general sense is that Shams is avoiding Jalāl ad-Dīn, appearing uproariously in public. He is keeping from Jalāl ad-Dīn the conspicuously strong wine of his presence. The poet begs Shams to return to his circle - from market-place to garden.

22b *man* "I" : mss. Ie, D, Kc, and Y have *mā* ("we"), which reads equally well; here preference has been given to the *difficillior lectio*.

24a *farsang* : the *parasang* of Xenophon; between three and four miles.

24b *tu dānī* "if you know how" : the conditional sense without the word "if" is a colloquialism.

29a *ham-sazā* "fellow-sufferers" : those sharing the same punishment (*sazā*). Furūzānfar, with Kc and Ke, reads *ham-sarā* "fellow-singers", "housemates".

XVI

Metre: *Hazaj-i muṣamman-i sālīm* (as XI, XXX, XXXI)

u--- u--- u--- u---

Summary:

1st stanza. The poet needs the spiritual wine that brings love's perpetual joy. Only when freed from worldly care can the soul embark on its quest. The *Sāqī* is its guide, being the mediator between individual and archetype. Likewise, all cosmic beings depend on their heavenly archetypes. Such mysteries are inner truths, accessible to gnosis but not to reason.

2nd stanza. The soul's only remedy is drunkenness. God lovingly draws the soul towards Him, painting on the heart an endless succession of wonderfully beautiful images, all derived from the light of the Spirit.

3rd stanza. Spiritual wine bestows true life, enabling one to see Paradise reflected everywhere in this lower world. Failure to do this is due to delusions and to absorption in the lower self. These must be cast aside.

4th stanza. The warmth and the blooming flowers and trees in springtime betoken new life and are signs of the celestial world. The Sufi must devote himself entirely to following the *Sāqī*, his guide and master: his homeland is not the earth but the boundless realms of Heaven.

Notes:

1a The *bayt* speaks of man's absorption in love and contemplation of the Divine before his arrival in the world. It is reminiscent of the famous opening *bayt* of the *Khamriyya* poem of Ibn al-Fāriḍ:

sharibnā 'alā dhikrī 'l-Ḥabībī mudāmatan

sakirnā bihā min qabli an yukhlaqu l-karmu

See R. A. Nicholson, *Studies in Islamic mysticism*, p. 184.

2a *hulla-'i aḥlas* "a red silk robe" : "red" has been added to clarify the poet's telling image. His face shines with joy, like a shimmering garment; and a red face betokens happiness, as yellow betokens sadness.

3a Wordplay on *ravān*, which means both "moving" and, like *jān*, "soul".

4b On Khizr and the Water of Life, see the note on T I, 16.

6a *'umr...mī'mār* "life...architect" : Rūmī's juxtaposition of these words, which are etymologically linked, is surely intentional.

7-8 The symbolism of zodiac stars depends on spiritual realities of a higher order of Existence. Likewise, human creative imagination is contingent upon the Divine Spirit, being in reality nothing other than a Divine Self-Manifestation (*tajallī*). On the concept of creative imagination see H. Corbin, *Creative imagination in the Sūfism of Ibn 'Arabī*, pp. 181-3.

9-10 The elemental world receives its sustenance (*madad-hā*) entirely from Divine Grace (*vahhābī*). Sense-perception, too, really derives not from the senses but from the uncreated Spirit and Intellect. Compare the passage in *Masnavī*, *Daftar* IV, 514-520. Rūmī first mentions the influence of the Divine Attributes, the celestial sphere, and Saturn upon the Earth; he then affirms that the heavenly bodies constantly receive sustaining help (*madad*) from the pure, starlike souls of the Earth's saints:

vaz nufūs-i pāk-i akhtarvash madad / sū-yi akhtarhā-yi gardūn mī-rasadh.

11 Rūmī urges himself to silence: no words, however poetic, can adequately express the spiritual realities at which he is hinting.

12b *band-hā* "bands": playing on the dual meaning of the word: bonds, or "tie-lines" such as occur at the end of each stanza of a *tarjī'*.

15a *khwarshidhast jān-i man* "the sun is my life and soul" : refers to Shams.

17 The message of this and the following *bayts* is that Jalāl ad-Dīn's state of elevated detachment - likened in 15b to walking on water - manifests God's power to create anything. Such a state is more wonderful than a bird flying with no wings or a boat moving on dry land.

18 *nādirsitānī* "you are a store of rarities" : the mss. give the word in the form reproduced here, although scansion requires *nādirsitāniyī*.

19 Here, as often in Sufi poetry, Jesus symbolizes the pure reality of a person's inner being; the mystical Path represents the birth pangs of its "mother", represented by Mary. Cf. T II, 7 (with annotation) and XXII, 38; Koran XX, 16-26.

19b *chun kharī bar yakh* "like a donkey on ice" : a favourite simile of Rūmī's; see for example M III, 3200; D, v, p. 104, *bayts* 29603-4.

Bū 'Alī Sīnā : i.e. Abū 'Alī ibn Sīnā, known to the West as Avicenna (370/980 - 428/1037), the great polymath scholar, philosopher and physician.

20-23 This passage extols the process of creation directly through the Divine Light, expanding upon the earlier passage (7-9) in which the spheres of celestial influence are described as intermediaries in the process.

24b *az bahr-i ghayrat-rā* "to protect it from harm" : literally, for [protective] jealousy's sake; *rā* is a redundant element, introduced for scansion. Some mss. read *'izzat-rā*, "for glory's sake".

25-28 The message of these lines is that only the heart's direct experience of God can impart real life to religion.

25a *khāna-'i raḥbān* "the monks' house" : in poetry, the Sufi gathering-place is often symbolized by a monastery (*dayr*) where wine is made.

dam-i 'isā "the breath of Jesus" : which imparts life to the dead heart, as Jesus breathed life into dead bodies. See *Pūr-Nāmdāriyān*, *op. cit.*, I, pp. 434-438.

25b *yaḥyā* "John the Baptist" : Prophet and precursor of Jesus, here perhaps representing the Sufi who aspires to purity and life (*ḥayāt*) everlasting.

bū yaḥyā "Bū Yaḥyā" : a *kunya* or nickname for 'Azrā'il, the Angel of Death. Compare this line by Sanā'ī (*Divān*, ed. Mudarris-i Raḡavī, p. 53):

"*Ba-tīgh-i 'ishq shaw kushta ki tā 'umr-i abad yābī*
ki az shamshīr-i bū yaḥyā nishān nadlilhaddh kas az aḥyā".

"By the sword of Love be slain, that you may gain eternal life;
for those who live bear no trace of Bū Yaḥyā's deadly blade."

26a *millathā* "religions" : literally, nations or religious communities.

26b *'illat-i ūlā* "the First Cause" : also known as *'illat al-'ilal* or "the Cause of causes" - that is, God, upon Whom all causation is contingent.

29 Each human forms in his or her own imagination some idol or deity to worship; none are equal to the reality of God, our Deity (*but-i mā*). Compare Ibn 'Arabī's assertion (*Sharḥ Fuṣūṣ al-ḥikam*, *Shu'ayb*, especially pp. 183-185) that everyone worships God in a form of his or her own making.

29a *mānī... mā nī* "Mani...not our" : in this *tajnīs* the awkwardness of *nī* at the end of the *miṣrā'* reinforces the negation. For Muslims, Mani is known as painter and pseudo-prophet. Here he represents the natural imagination in its good and bad aspects, drawn towards houris and demons alike. Cf. T XI, 77b.

30-31 Rūmī bids his followers seek direct knowledge of (*dar yāb*) the true God, instead of being content a false mental image of Him. This means activating the soul to self-purification.

33b *mann... salvā* "manna...quails" : the miraculous food with which God fed the Israelites in the wilderness (Koran, II, 57-61; XX, 80-81).

Rūmī's expression seems intended to shock. Whereas the Israelites were disgraced for complaining of a monotonous diet, Rūmī emphasizes the value of being discontent - but with one's spiritual state, not with one's daily bread.

34-35 The translation "I" and "doll" is intended to convey something of the pun on *but* ("idol") and *bī* and *tī* (the letters which spell it).

35b Even to speak of the lower soul's sleight of hand is to encourage it. But the wine of Divine love, like Moses' rod, can devour its trickery.

36b *āzādhī* "freedom" : the cypress and lily are often alluded to as being free; their swaying motion makes them appear less attached to the Earth than other plants.

38a According to folk wisdom, coldness sinks into the ground in spring when the three elements of heat known as *jamarāt* are infused into the world. See e.g. E. W. Lane, *Arabic-English lexicon*, 1, p. 453 s.v. *jamra*.

qārūn "Korah" : an arrogant contemporary of Moses whose vast wealth was envied by many until God caused the earth to swallow him before their eyes. See Koran, XXVIII, 76-82; also XXIX, 39 and XL, 24. The identification of *Qārūn* with the biblical Korah (*Numbers* 16) has been questioned by Muhammad Asad (*The Message of the Qur'an*, Gibraltar 1980, p. 602).

39a *durakhsh-i kāviyānī* "the splendour of Kāva's line" : a play on words, with *durakhsh* ("splendour") in place of *dīrafsh* ("banner"). The *dīrafsh-i kāviyānī*, ancient symbol of the Iranian nation, derived from the leather apron of Kāva, the blacksmith of Isfahan who raised the flag in revolt against the usurper *Ẓahhāk* and helped *Farīdūn* to gain the throne that was rightfully his.

taṣavvurhā-yī jānī "live imaginative forms" : here the intended meaning of *taṣavvur* could be *taṣvīr* (depiction, form-making). On the other hand, the reflexive noun hints that there is but one *jān*, the whole world being a reflection of His creative Imagination, or (cf. 39b) His Face.

40-43 This passage typifies the finest expressions of Rūmī's poetical and mystical vision of Nature, combining visual physical description, adroit personification of the non-human, and *ḥusn-i ta'līl* based on profound interpretation of phenomena.

45b According to a much-quoted saying, *aṣ-Ṣūfī ibn al-vaqt*: "the Sufi is the son of the moment". That is, he strives to live in constant recollectedness in the present moment; the past is over and the future unknown.

46b By eating poppy-seed one may see narcotic visions, but not those visions of Truth desired by the spiritual seeker.

47 True mastery (*ustāyī*) is acquired after long apprenticeship and practice as craftsman (*pīsha-kār*). The poet asserts that all too many people wrongly account themselves fully qualified (*ustādh*) without submitting to such training.

48b Here Rūmī is probably addressing Shams, praising him as a true master who is at home in the vastness of the spiritual world as the gazelle is in the desert.

XVII

Metre: *Ramāl-i musaddas-i maḥzūf*

-u-- -u-- -u-

Summary:

1st stanza. The poet exhorts the spiritually idle to be resolute and escape the world's false enchantment. All must return home to God, willingly or not. Truth and guidance are present in this world, though often hidden.

2nd stanza. We have been in the Divine Presence, yet have forgotten. When we look with enlightened eyes, all forms manifest God's beauty and fill us with longing for Him. Instead of thinking of ourselves and our problems, we should seek God humbly and earnestly.

3rd stanza. Rūmī evokes the atmosphere of late-night devotion and prayer. Addressing God, he expresses true love's glory and delight. God may do as He will with His lovers; to serve Him alone is true freedom and mastery.

4th stanza. Rūmī expresses the stage of *fanā*, extinction. Where there is God, there can be no other entity, no "I" or "we". No form of worship can be adequate, since we owe our existence, and everything, to God.

Notes:

1b The unavoidable journey spoken of is, of course, the transition from this earthly life to the next.

2a *chapp* "left" : the final letter is doubled for scansion.

3b *rasūl* "messenger" : the plural *rusulunā*, "Our messengers", denotes "angels" in Koran VI, 61; VII, 37; X, 21; XI, 69 and 77; XXIX, 31 and 33; XLIII, 80.

6a Sorcerers are led astray by other, more subtle, forces of evil. On a deeper plane: our bad thoughts are the result of underlying evils in us.

7 Rūmī's wordplay on *aṣl* ("origin") and *uṣūl* ("root, principle") underpins the message: those who are unconscious of the origins of their being lack sure guiding principles.

8a *naḥnu nazzalnā* "We have sent down" : Koran XV, 9 and LXXVI, 23.

8b *āftābī* "a Sun" : allusion to Shams-i Tabrizī.

10b *ḥulūl* "the heresy of Inherence" : or "Incarnation" - the heretical teaching that the divine nature can be located or incarnated in a human.

12b *al-insān 'ajūl* "Man is most precipitate" : cf. Koran XVII, 11: *wa kāna 'l-insānu 'ajūlan*.

13a This *miṣrā'* quotes part of Koran II, 250, with *ṣabranā* instead of *ṣabran*. The Koranic prayer is that of David's men before the battle with the army of Goliath.

15b *fīhī rijāl* "In it are men" : part of Koran IX, 108: *fīhī rijālun yuḥibbūna an yataṣahharū* "in it [a place of worship] are men who love to purify themselves".

16a *vajh Allāh* "God's Countenance" : Koran II, 115 and 272; XXX, 38 and 39; LXXVI, 9.

16b *khāl* "a mole" : here signifying that the world is but a tiny beauty-spot compared to the Godhead. Such a signification is unusual: in Persian Sufi poetry the mole or beauty-spot most commonly symbolizes the Divine Essence, or the mysteries of the Unseen in general. See Javad Nurbakhsh, *Sufi symbolism*, I, pp. 44-48.

17a *khāl* "mole" : mss. Ar and Kc have *khāk*, "earth", which is either a misreading or a misguided scribal "correction" of the text.

19 When travellers on the Path witness God in a new manifestation; under its impact they may mistakenly take it to be the highest one attainable.

19b *Zū 'l-jalāl* "the Lord of Glory" : Koran LV, 27 and 78.

25a *sar...dard-i sar* "head...headache" : wordplay accentuating Rūmī's point that theoretical talk (*qīl u qāl*) is of little use on the way of Love.

26b *sihr-i ḥalāl* "a lawful magic" : the enchantment of love is legitimate when employed by God to captivate those singled out to be His lovers.

29 The third stanza introduces a change of mood and scene. The poet is left alone at the end of an evening of devotions, to contemplate the state of love which has overcome him.

30 Those left confused and helpless by love of God, the poet claims, are as much in a state of permanent devotion as those who fast or pray much.

31b *fanā* occurs here first as adjective and then as noun.

34b *ṭāq u juft* "singles and pairs" : periphrasis for "all Your creatures", allowing wordplay with *kun juft-i nāz*, "let them enjoy Your soothing touch".

35 The remainder of the poem is addressed to God. In this line, the poet asks that all who seek to worship Him be accepted, whether their devotion be true (*ḥaqīqat*) or insincere (*majāz*, "metaphorical").

36a Following his prayer in *bayt* 35, Rūmī asks nothing for himself; God may do with him whatever He pleases. Next, in 37 to 40, he extends the same point of view for all true lovers of God (*'āshiqān*).

36b *ḥusn* "beauty" : here and in 37a, the word also means "goodness", "bounty".

37b The wording of this *miṣrā'* is exquisitely concise. More literally, it means: "either burn (*sūz*) or deal [kindly] with (*sāz*) [Your] lovers".

38a *lā yajūz* "Not permitted" : an Arabic expression commonly found in legal rulings (*fatāwā*) and texts on jurisprudence.

41a '*āqibat* "At all events" : or, "in the final analysis"; i.e. whatever the treatment accorded by God to those who love Him. The noun '*āqibat* is here used adverbially.

maḥmūd "most laudable" : the word is chosen to lead to a play on words with the proper name *Maḥmūd*.

41b *maḥmūd...ayāz* "Maḥmūd...Ayāz" : comparing God to Sultan Maḥmūd of Ghazni (d. 421/1030) and all human souls to Ayāz ibn Aymāq (d. 449/1057-8), the Sultan's favourite page. The story of Ayāz features prominently in *Daftar V* of the *Masnavī*; the first passage begins from line 1857.

42 The message of the *tarjī'* line is that true freedom can be gained only through submission to God and true intellect only through the discipline of following His Will.

45a *zamharīr* "midwinter" : that is, the freezing desolation of the world seen insofar as it appears isolated from God.

45b *tammūz* "July" : i.e. midsummer, meaning the all-suffusing heat of Divine Love as manifested in the world.

47 The attitude of most religious people towards God is determined mainly or exclusively by the states, or emotions, of fear (*khawf*) and of hope (*raḥā*). But these are of little value in comparison with those whose journeying towards God is motivated by sheer desire for Him.

kīsa-dūzānand "are sewing up their purses' mouths" : meaning that they have no "purchasing power" where pure Love is the currency required for payment.

50a *chapp-i mā-rā rāst kun* "Turn our left into right" : "Take our maladroitness or bad actions and transform them into good ones". Here Jalāl ad-Dīn, changing course again, reverts to calling on God's mercy and repentance, cf. *bayt* 35. The double *p* is required for scansion.

50b Alluding once more to the staff of Moses, which returned to its original form after having assumed the form of a dragon in order to swallow the staffs of Pharaoh's sorcerers. See the note on T XI, 73.

hāyil-rā : mss. Ar, Kb and D have *hāyil az*. This reverses the meaning and appears likely to represent a misguided "correction" of the text.

53 The structure of the Persian text has been altered for readability's sake in translation. More literally:

"O [You] Who [are] without place, just like the soul, and I [am] like [its] body,

I am going from place to place in searching for You."

Note that the poet has skilfully brought us back to the theme with which he began the poem. There is no avoiding the journey home to God.

55a Rūmī plays on three derivatives of the Arabic root *wajada*: *vājid* "Finder", one of the Divine Names; *vajd*, "ecstasy" (for only in losing ourselves can we find God), and *vujūd* "Being, Existence".

56 Rounding off a profound poem with self-deprecating humour, Rūmī employs the favourite rhetorical device of personification to make the poem itself ask God for His reaction to its *taṣḍī'* "plaguing", "headache-causing".

XVIII

Metre: *Rajaz-i muṣamman-i maṭvī va makhbūn*

-uu- u-u- -uu- u-u-

Summary:

1st stanza. The poet (perhaps speaking for Shams) joyfully accepts God's summons to return to Heaven. His journey from the formal to the spiritual world is perilous, but like the Prophets he is assured of protection.

2nd stanza. Rūmī exhorts others to travel with him. True greatness is found in the next world; this one is all deception. Any sacrifices made are as nothing when compared with the rewards. The glory of those who sacrifice themselves will be envied by the other people of Paradise.

3rd stanza. Dialogue between God and a Sufi. All depends on God: there is no other power or refuge. The key to success is to be a humble, generous servant. There are many worldly experts, but few spiritual masters; the beloved Shams is one. He who shed Shams's blood has caused his own ruin.

Notes:

1a nāma rasīdh....baram "A letter has reached me" : we must wait until the very end of the poem for an indication of the nature of this "letter". It then emerges that Rūmī may be speaking for Shams-i Tabrīzī in this poem.

zān jahān "from that world" : from Heaven.

2a guft "He said" : taking God as the implicit subject. Alternatively, "It [the letter] said".

arjī'i "Return thou" : God's command to "the soul at peace" (*an-nafs al-*

muṭma'inna in Koran LXXXIX, 28. Two mss., Ar and D, have the masculine plural imperative *arji'ū*.

2b *rakht...mī-baram* "I am migrating" : literally, "I am carrying my chattels". The same idiom is used in 17b below.

3a The poet has never forgotten about Paradise, his true home.

3b *ḥāḡaram* "am present" : the normal vocalization, *ḥāḡir*, is changed to fit the rhyme. Note the internal half-rhyme with *vāḡilam* and the alliteration with *ḥazīra*.

5b *ḥaram* "the Sacred Mosque" : or, "a sanctuary". The *ḥaram* par excellence is the Holy Mosque at Makka. No killing is permitted within the sacred area defined by the *mīqāts*, so pigeons are safe there.

7-11 In these lines Rūmī describes some miracles of the Prophets and how they enjoyed Divine Protection; the latter, he implies, also guarantees safety and success to the saints.

7a *nūḡ* "Noah" : this Prophet lived, according to Genesis 9, 29, for 950 years. On Noah as Lion of God see *Maḡnavī* I, 3124-3149.

7b *ghālib gasht* "prevailed" : Furūzānfar follows ms. D, which alone reads *ghālib būdh*.

9a *kalīm* "He who spoke with God" : Moses. See Koran IV, 164.

āb "water" : i.e. the Red Sea, when he crossed it with the Children of Israel, pursued by the Egyptian army. See Koran, II, 50; VII, 138; X, 90; XX, 77; XXVI, 63; XLIV, 24; and Bible, Exodus 14.

9b *khalīl* "The Friend of God" : Abraham; see Koran IV, 125. According to Ibn 'Arabī, the name signifies the permeation (*takhallul*) of the substance of the Prophet Abraham by all of the Attributes of the Divine Essence. See *Sharḡ al-Qāshānī 'alā Fuṣūṡ al-ḡikam*, p. 87.

āṡashash "his fire" : the fire prepared by Nimrod for Abraham's execution was made cool by God's command. See Koran XXI, 69.

10a *masīḡ* "the Messiah" : Jesus, so named eleven times in the Koran.

ba-nām-i ū "In His Name" : ms. Ie has *ba-nām-i Hū*, "In [God's] Name 'He'".

10b Jesus's miracle of giving sight to the blind is mentioned in Koran III, 49 and V, 110.

11a *mihīn* "the greatest" : as Seal of the Prophets, Muhammad is regarded by Muslims as the greatest of them.

11b This *miṣrā'* refers to a miracle whereby the moon appeared to split when the Prophet pointed towards it; this is alluded to in Koran LIV, 1.

aqmaram "I am more moonlike" : an invented Arabic relative form of *qamar*. Perhaps Rūmī means that Prophets are moons (reflecting the light of the sun which symbolizes God) and Muhammad is the greatest of them.

12 This *bayt* may be understood as spoken either by Jalāl ad-Dīn or by the Prophet, who cast off his bodily form and went to the Divine King (see 12a) on his *Mi'rāj* or Heavenly Ascension.

13b *ḥāẓiram* "I am there" : mss. Ar, D, Kd and Ke all have *zāhīram*, "I am visible", a plausible alternative.

15a The grammatical construction of this *miṣrā'* is hard to determine. The translation given assumes a comparison between *sākin* and *khwashān*.

15b *burūn-i chanbaram* "I am outside the hoop" : that is, "I have transcended the limitations of earthly life". The "hoop" may represent both the sphere of Earth and (as in English) an object through which captive creatures are forced to jump.

16b This hemistich may well contain a hidden nuance the significance of which cannot be known. Perhaps the poet had in mind a particular person whom he knew to be listening to the poem and to have a special concern with its content.

17 Here the author again takes up the first theme of the poem: that of the return journey to the other world.

18a *hama bahriyān* "all in the sea" : literally, "all the [people] of the sea". But the poet means those who have "taken the plunge" into the ocean of the Heart, into the Spiritual Path.

19b Alluding to the apparent lowing of the magical Golden Calf made by the Samaritan sorcerer to mislead the Children of Israel. See Koran II, 85-97; cf. *Maṣnavī* II, 2036-2055.

gharra mī-zanadh "may deceive" : mss. D and Ke have *na'ra mī-zanadh*, "may low".

20a *Namarūd* "Nimrod" : the idolatrous king who attempted to burn Abraham. According to *Maṣnavī* IV, 4831, Nimrod was especially cared for by God. He also showed signal ingratitude by defying God to the extent of flying into the heavens, borne by three vultures, with the aim of battling with Him.

20b *parr-i ja'farī* "Ja'far's wings" : that is, the spiritual power of the Prophet's heroic cousin Ja'far-i Ṭayyār. Refer to the note on T VIII, 22b.

21a *kabūtarī* "a pigeon" : cf. 4b above.

21b *kabūtarī* "pigeonhood" : or, for a different meaning, "a pigeon".

22b *ṣūratī* "an outer form" : or "a statue".

āzar "Āzar" : a maker of idols, father of Abraham; see Koran VI, 74.

23a *tanī* "a body" : mss. Ie and Kd have *butī*, "an Idol", "a beauty".

23b *ān sarī* "in that moment" : or "there and then", the idiom being chosen not only for rhyme but to allow wordplay on *sar* and contrast with *tan*.

24 For the "bargain" of receiving great gifts in return for self-surrender, compare T VII, 38 which uses the same image. The Koranic model is the promise made to those from whom God has "purchased" their souls: IX, 111.

24b *surma* "collyrium" : antimony applied to the eye and believed to strengthen the sight as well as adorning the eye.

25 Here Rūmī sums up the main characteristics of Prophets. Generosity of spirit may seem less essential to modern Westerners than other qualities associated with prophethood, but in the Muslim perspective the notion of the Prophet as exemplar of human virtues forms an integral part of the notion of bearing a Divine Message.

25a *luṭf-i khū* "graciousness" : mss. Ar, Kb, and D have *luṭf jū* "seek grace", while Kd and Ke have *luṭf u khū*, "grace and character".

sajda-garī chu āb-i jū "prostration like stream water" : presumably based on comparison of a man prostrating himself in prayer to the effortless horizontal flow of a stream.

26 Here Rūmī embarks upon a description of a blessed soul's arrival in Paradise. The person addressed may perhaps be Shams-i Tabrīzī or a listener to whose imagination he appeals so as to foster his spiritual development.

29 Now the poet addresses the inhabitants of Paradise, referring to the "new arrival" in the third person.

30a *rang-i rū* "colour for your faces" : mss. Ar and D have *rang u bū* "colour and scent".

30b An allusion to the power of seductive witchcraft learned at Babylon by the angels Hārūt and Mārūt. See Koran II, 102.

31a *sakht mufarriḥ ghamī* "you are a very joyful sorrow" : a striking oxymoron.

'*Isī* "Jesus" : mention of him here strengthens the case for supposing that Shams is the person referred to, since Jalāl ad-Dīn compares him to Jesus elsewhere (e.g. in T I, 15a; II, 29a; XXXV, 22a). See also 45b below.

32b *band...band* "band...bind" : *band* is the line which "ties up" or concludes each stanza of a *tarjī'* (or *tarjī'-band*) poem.

33 A dialogue between the poet and a "Moon" or spiritual beauty introduces a fresh element to the poem. The identity of the "Moon" is mysterious: is it God, or Shams, or an angelic apparition?

36b *'ishratī-'i muraffahī* "a party-goer, easy-going" : more literally, "a quiet high-liver". Here we seem to have another oxymoron; but the "Moon" claims to provide a drink that enables Love to combine those qualities!

37a *har ki* "each man's" : this is the most likely interpretation. If *har ki* be understood as "whoever" ("Whoever's back is bent without..."), *qāmat* ("stature") would then be the subject of the main verb *bāshadh* in 37b.

38a *navashta'ī* "you have traversed" : literally, "you have wound up"; the figurative expression is analogous to *ṭayy kardan*.

41b This *miṣrā'* has been translated loosely. *Īn nabuvadh ki* means "It cannot be that...", "It is impossible that...".

42b *va āngahī* "in spite of all" : or perhaps "straight away".

43a *zi* "because of" : mss. Ar, Ie and Kb have *u*, "and".

43b *az farah-i ṣafā* "out of pure joy" : strictly, "from the joy of purity".

45 The message of this line is comparable with the point made in T XVI, 47.

45b This harks back to 31b, and to 10b in the first stanza.

46b *mushabbihī* "of those who coin likenesses for God" : that is, one who carries too far the (generally approved) theological practice of *tashbīh* (antonym: *tanzīh*, "assertion of Transcendence") or describing God in analogical terms. Cf. T III, 3b. See also the note on T LXIII, 30, 30a.

mushabbahī "obscurity" : a declaration or point of doctrine which is obscure or gives rise to doubt. Compare the Koranic term (III, 7)

mutashābihāt.

47b *muvaḥḥahī* "earning approval" : cf. Koranic *vaḥīh* - III, 45; XXX, 69.

48a Jalāl ad-Dīn Rūmī ends the poem starkly with an accusation and with a reproach, perhaps tinged with compassion, of the person or persons responsible for shedding the blood of his Beloved (*ḥabīb*). The victim can surely only be Shams-i Tabrīzī. The culprit is not known with certainty, although there is evidence of the implication of Rūmī's own son 'Alā' ad-Dīn. See Shams ad-Dīn Aflākī, *Manāqib al-'ārifīn*, ed. T. Yazıcı, ii, Istanbul 1961, pp. 683-686; A. Gölpınarlı, *Mevlânâ Celâleddin*, 3rd ed., Istanbul 1959, pp. 81-86; M. Önder, "Tebrizli Şems olayı ve Konyadaki türbesi", in F. Halıcı, ed., *Mevlana ve yaşama sevinci*, Konya 1978, pp. 81-89; A. Schimmel, *The Triumphal Sun*, London 1978, pp. 21-24.

Such was the impact of Shams's death on the poet that it cannot be assumed that this *tarjī'* was composed soon after it. Nonetheless, this sudden outburst at the end of the poem makes it more probable that Rūmī speaks for Shams at the very beginning of the poem when he says:
"A letter has come for me from that world, that I should return".

XIX

Metre: *Hazaj-i muṣamman-i akhrab-i maqbūz-i mahzūf* (as XXVII, XXVIII, XXXVIII)

--u u-u- u--

Summary:

1st stanza. Alone at night, the poet needs his companions and the help of the Beloved in order to bear the burden of his love. He implores his Beloved to heed his lamentations and to guide him.

2nd stanza. The Beloved is mysterious and attracts lovers, and then keeps them dazed and perplexed through his changing manifestations and disappearances.

3rd stanza. God manifests Himself differently each moment: now with generosity, now by withholding favours. Yet the hardship is necessary, and all apparent oppositions are resolved in ultimate Truth.

Notes:

2a Since *bayt* 1 is addressed to Sleep, there is clearly an unannounced change of interlocutor: either to Love (as in 3b) or to Shams-i Tabrizi.

3a *sarī bukhāram* "scratch my head" : the same expression occurs with *sar* in T X, 36b and XXXVIII, 25b.

4 In this and the following lines, Rūmī seems to be pleading with Shams.

5a *mā-rā...ḥavāla kam kun* "Do not thus hand me over" : *kam* ("little") is used here in a negative sense.

6a *yārī faramā* "Be pleased to help me" : the vocalization *faramā* is required for scansion.

8a The "figures" *nuqūsh* may mean either the thoughts, words and images contained in the poem, or created things in general.

8b *bunūshī* "will listen" : for *bunīyūshī*, from *niyūshīdhan*, cf. T VI, 8a; the similarity to *bunūshī* ("will drink") lends an added resonance.

9-15 The second stanza focuses on the bewilderment of Shams's lovers.

10a *tu khwarshīdhi* "You are the sun" : another indication that Rūmī is speaking to Shams.

11a *sakanjabīn* "oxymel" : a medicinal mixture of honey and vinegar. The seeker on the spiritual Path, the poet implies, needs sweetness as well as bitterness to sustain him on the journey.

13a More literally, "Sometimes perplexed at our being transported on a journey". "Carried away" suggests the intended contrast with 13b.

16 The wording of this *band* is colloquial and its structure and meaning obscure. The translation offered is tentative in several respects.

16a *tarjī'-i dū* "Tarjī' two" : perhaps meaning the poem's second stanza, which concludes with this *bayt*.

īchī "this" : perhaps an abbreviation of *īn chīz*, "this thing"; also cf. Turkish *içi*, "its interior", a less likely interpretation.

16b *az chī* "is...from what?" : taking *chī* as an equivalent to *chī* chosen to rhyme with *īchī*.

17-19 In the third stanza, by contrast with the second, the poet first describes how the Beloved manifests power in different forms.

18a *nakhl* "the date palm" : a symbol of bounty.

19a *ḥātim-i vaqt* "the Ḥātim of this age" : referring to Ḥātim-i Ṭayyī', whose generosity was proverbial. Cf. T XIV, 15b; XXXIII, 24b.

19b 'abbās "'Abbās" : see the note on T VII, 8b; also XX, 2b.

ba-ṭawf u zanbīl "going around with a basket" : beggars customarily carried a basket in which to collect such largesse as they received.

20 This line is difficult to interpret. Rūmī may be speaking of the fluctuating relationship between himself and the Beloved, which are characterized sometimes by harmony, sometimes by apparent contradiction.

21 The fluctuating relationship with God (and/or with Shams) is a trial; without separations and differences there could be no reward or punishment.

21b nabāshadhī "there would be" : the imperfect implies an unfulfilled condition. In 21a, ẓiddīm in 21a implies a fulfilled condition but has been translated as unfulfilled.

22-23 Jalāl ad-Dīn now partially resolves the tension of opposites which has run through the poem like a connecting thread.

22 Rūmī's message is that whatever God decrees, for seeming good or ill, is directed towards a right purpose (iṣlāḥast).

23 Men's actions, by contrast, are not always what they seem; what counts is the intention behind them.

23b barā-yi tanḥīl "to make a present" : this translation is no more than a surmise based upon one of the dictionary definitions of the root *naḥala*. There are three textual variations: ms. Ar has *tabḥīl*, for which no meaning can readily be found; Kb has *tankhīl*, meaning "sifting"; D has *tajlīl*, "extolment". This last reading, plausible in its meaning, is almost certainly one of the scribal inventions characteristic of ms. D.

24 With God's help, the weak can achieve the seemingly impossible.

24b The allusion is almost certainly to the destruction in 570 A.D. of the Abyssinian Companions of the Elephant (*aṣḥāb al-fīl*), who sought to invade Makka and destroy the Ka'ba but whose troops and massive elephant were wiped out by pellets dropped by birds sent by God. See Koran, CV.

XX

Metre: *Ramāl-i muṣamman-i makhbūn-i mahzūf* (as IV, V, XXI, XXII)

uu-- uu-- uu-- uu--

Summary:

1st stanza. The poet demands of the Beloved that wine which, like the Water of Life, liberates the Spirit from worldly concerns. The goblet of wine assails the brain and strips away all pride. Hospitality is Rūmī's due.

2nd stanza. The Beloved must tell of God and of Love's mysteries - of the precious secret which is hidden in the depths of the human heart like a pearl in the ocean. The desires of the stomach are worthless. Everyone's true need is to be made drunk with spiritual wine.

3rd stanza. God's true lovers are enraptured by the *sāqī*. They are too drunk for Reason to endure their company, too joyful for those who deny such Love as theirs. The poet and his companions ask only for the wine that rids them of concern for all besides their love.

Notes:

1b The poet sets the scene by means of *ḥusn-i ta'līl* or aetiology combined with *tajnīs*, wordplay: he is distraught (*parīshān*) with love on account of the captivatingly wild state (*parīshānī*) of the locks of the *Sāqī*, his spiritual inspiration.

2b '*abbās* "'Abbās" : a beggar renowned for his skill. See the note on VII, 8b; also compare XIX, 19b.

3b *murda-'i...chashma-'i hayvān* : "dying for...Fountain of Life : the Persian idiom (with "dead", not "dying") means the same as the English.

4 The poet uses the figure of personification to make Wine speak. Having taken over the spiritual seeker, it tells him of its radiant beauty.

5a *kīn bar jān zan* "saying, 'Hit your Spirit with this!'" : a characteristic colloquialism.

7a *ivān-i dimāgh* "the portals of the brain" : compare the "battlements of the brain" (*quṣūr-i dimāgh*) in T X, 51.

8a *āb-i rū* "dignity" : or, "honour", "repute"; literally, "water (hence "lustre", cf. *ābdār*, "lustrous") of the face". The expression is chosen to allow the wordplay with *āb* ("water") in 8a and 8b.

9a *kaf* "palm" : a play on words; *kaf* also means "foam". Cf. 14b and 15b.

9b *gawhar-i dandān-i tuvam* "I am the pearl of your teeth" : i.e. "I am your most precious possession".

10a *sih pand...sipand* "three words of advice...wild rue" : yet another pun. As regards the three pieces of advice (*pand*), the first is given in 10a; it is not clear whether the remainder are overlooked or constitute the two requests made in 11a and 11b. Seeds of the wild rue (*sipand*) are burned in Iran to ward off the Evil Eye and to welcome guests. Hence the title of B. A. Donaldson's book: *The wild rue: a study of Mohammedan magic and folklore in Iran*, London 1938.

10b *khalīlī* "You are God's Friend" : Abraham. See the note on XVII, 9b.

11b *qaṣaṣ jāyiza* "Stories are permissible" : perhaps a legal maxim. The term *qaṣaṣ* is used approvingly three times in the Koran: III, 62; VII, 176; XII, 3; and neutrally in XXVIII, 25. Cf. *qiṣṣa-'i shaydhā* of 12b. *bar khwān...bar khwān* "Recite...at...table" : yet another play on words.

12b In this *band* Rūmī speaks either to himself or to his inspiration, Shams-i Tabrīzī. He introduces the matter of the poem's second stanza, which is to focus upon the mysterious desire that motivates God's lovers.

14a *ba-kaf* "in my hand" : or "in the foam"; cf. 9a.

15 In this *bayt* the poet creates an impressively "oceanic" quality of sound. He also plays upon two meanings of *lālā*: "guardian" or "tutor", and "lustrous"; and creates a polished alliteration with *lūlū-yi lālā*.

15a *durr-i yatīm* "unique pearl" : literally, "orphan pearl". In this image, the sea, rather than the oyster, is the pearl's guardian.

16-17 The repetition of *tamannā* and *havas*, both meaning "desire", serves to emphasize the urgency of Rūmī's yearning to hear what lies at the very foundation of all human desire, too often obscured by them: Man's ineluctable need to transcend himself and to know the Supreme Self, and the wish of God (the "Hidden Treasure" of the Sacred *Ḥadīth*) to be known.

18a This is an eloquent characterization of gnosis (*ma'rīfat*) and extinction of the self (*fanā*).

18b *man u mā* "I" and "we" : individual identity. The same words can be read as Arabic *man wa mā*: "who and what".

19a *shish jihat* "the three dimensions" : the entire formal universe; literally, the six sides, or directions.

nayand "are not" : for *nīstand*, or more properly *nīst*.

19b *bī-jā...hamānjā* "Beyond-Place...in that very place" : *bī-jā* means "without place" - that is, beyond the bounds of time-space.

20-21 Here Rūmī breaks off from his speech to the beauty who is addressed in lines 13-19, in order to reproach those preoccupied more with their stomachs than with Divine Love. Cf. *bayt* 8.

20 *khamīr...khamīrī...khamr* "dough...dough-addict...wine" : more wordplay, possibly intending also an underlying suggestion of *ḥamīr*, "donkey", a favourite metaphor for the lower soul (cf. T II, 16-17).

22 The opening clause heralds another change of subject. Most of the remainder of the *Tarjī'* describes the sheer joy - and what the world sees as "madness" - of the poet and his intimates.

23a *mast kun...mastī kun* "Make drunk...act the drunk" : addressed to the *sāqī*, cupbearer and inspirer of love and poetry.

24 Once again the poet is visibly in control of the "process" of the poem, the *band* being inserted after the appropriate number of *bayts*. The remainder of this poem is incomplete and/or disordered in several of the early mss. In several cases the missing lines and textual variants are incorrectly recorded in Furūzānfar's edition. Full details are given in the *apparatus criticus* to the present edition.

26 The poet vividly conjures up a picture of God's lovers as wild children of whom their teacher has despaired.

27 Here, by contrast, Rūmī's friends are conceived as a circle of fully-grown madmen.

28 Once again the poet addresses the *Sāqī*, conveyer of inspiration.

29a *zuhra* "Venus" : the planet believed to wield the power of love.

29a *kazh-raw* "staggering" : to suit the imagery of intoxication. More literally, "going crooked".

chu saraṭānīm "we are...like crabs" : or "we are like Cancer", following *zuhra*.

30a *ṭurfā-'ī baghdādh* "Wonder of Baghdad" : a phrase denoting anything of extraordinary kind or quality; here probably the *Sāqī*.

30b *andar hamadhānīm hama* "we are all in Hamadan" : this city of western Iran ('*Irāq-i 'ajam*, whereas Baghdad is in '*Irāq-i 'arab*), is chosen for

the purposes of another pun: *hama dānīm* means "we all know", or "we know all" (and mss. Kd and Ke actually have this reading), by contrast with *nadānīm*, "we do not know".

31a *hama-rā jumla* "the whole...all of it" : the repetition does add emphasis but is really a fairly uncommon example of "padding" (as in T XII, 4a) in Rūmī's verse.

32-34 These *bayts* are lacking in mss. Ar, Ie, Kb, and D.

32 The imagery of this line recalls that of 14-15 above.

33a Furūzānfar's *apparatus* attributes a variant, *mayam* for *mayīm*, to ms. D while stating, correctly, that D lacks lines 32-34. It is in fact ms. Ka which has the word written in a form which this editor interprets as *mayīm* but which could conceivably be read as *mayam*.

35 This *bayt* is found in mss. Ar, Ie and Kb, although Furūzānfar's *apparatus criticus* indicates that *bayts* 32-35 are all lacking.
zabāna...zubānīm "flame...we are schmucks" : the pun heightens the force of Rūmī's rather indelicate warning to those who disdain his circle.

36 This *bayt* is missing from four mss. (pace Furūzānfar): Ar, Ie, Kb and D.

The poet "signs off" this playful but profound *Tarjī'* with a final pun on *bar ānīm* and *burānīm* "intent on that...rid ourselves of (literally, "chase away" or "expel"). Moreover, the message of the last line of the poem is almost identical to that of the opening line.

XXI

Metre: *Ramāl-i muṣamman-i makhbūn-i mahzūf* (as IV, V, XX, XXII)

uu-- uu-- uu-- uu-

Summary:

1st stanza. God's lovers fear nothing; whatever befalls them is welcome since it comes from Him. They would gladly give up this life itself for true life with the Beloved. Considering the rewards of such selfless love, it is enough to serve only Him - and to drink the spiritual wine.

2nd stanza. The poet's beloved Shams was fated to disappear all too soon after his arrival. Yet all sorrow, like all joy, is transitory. For those who truly devote themselves to God there is no danger, no privation.

3rd stanza. The body's death is a new birth, an escape from the confines of the world. The living fail to realize this. Our real selves are formless Spirits in the subtle world, obedient to God and greater than imagined.

4th stanza. The Path of Love leading to God is sweet and cures all ills. This world being immersed in the world of the Spirit, there is no other way to see the Truth, to find oneself, to find home. Shams-i Tabrizi is a great guide and exemplar, although his true stature is hidden from men.

Notes:

1a *hala* "See!" : or "Hey!",

jamālat "your beauty" : mss. Ar and D have *viṣālat*, "union with you".

2-3 The mystics "die" and are "reborn" many times through their experiences on the Path.

4b *gar darīn dādh napīchīm* "if we do not give them [our souls] eagerly" : or, "if we do not cling to this justice". Also, mss. Ar and Kb have *bupīchīm*, which gives the acceptable sense: "if we flinch at giving them".

5-8 In these lines Rūmī seeks to convey a single message through two contrasting images. To grow spiritually, we must retreat into the soil of seclusion, like seeds; on the other hand, we must clean the mirrors of our hearts by removing the dust of our physical being.

5a That trees, as well as flowers, are apt symbols of human beings is amply demonstrated with specific reference to the poetical imagery of Jalal ad-Dīn Rūmī by A. Schimmel, *Triumphal Sun*, pp. 82-93.

6b *ba-ṣūrat...ba-ṣifat* "outwardly...in attribute" : these antonyms, matching *badarūn...ba-badan* in 6a, are the more effective for being an unusual pair. *Ṣūrat* ("form") is more commonly contrasted with *ma'nī* ("meaning").

7 *darmān...dard* "remedy...suffering" : or, "cure...pain". These common antonyms continue the formal symmetry of *bayt* 6, and echo the message of 2b: for lovers, even lovesickness is a remedy because it comes from the loved one.

8a Compare the imagery in T IV, 8-9.

9-11 By virtue of the service they have rendered to God, His lovers are enabled to flourish and prevail after their self-abasement.

10a See the note on T VIII, 34 concerning the symbolic imagery of chess. *Rukh* ("rook", "castle") also means "cheek" or, by metonymy, "face".

12a *zabān-i murghān* "the tongue of the birds" : the esoteric language of the soul. This phrase is the Persian equivalent of Arabic *manṭiq aṭ-*

ṭayr, title of 'Aṭṭār's spiritual epic with allusion to Koran XXVII, 16.
12b *zabān...jān* "tongue...heart" : the organs of verbal and spiritual communication respectively. Rūmī plays on the two meanings of *zabān* in Persian, like those of "tongue" in English.

13 With the second stanza, the poet abruptly changes subject, recounting the shock of Shams's appearance and disappearance and the lessons to be drawn.

13b *kī būdh* "who he was" : or *kay būdh*, "when it was".

15 *rūz-i sapīdh...siyāhāba...charkh-i kabūdh* : white day...black water...dark blue sky" : an eloquent succession of colours and images bespeaking the inevitability of worldly afflictions. Furūzānfar's edition has *siyāh āba* separate; this is not found in the early mss.

15b *nabārīdhash* "did not rain on him" : or, "did not rain on it (i.e. 'ālam, the world, of 15a.

16-17 Every misfortune that befalls us in this world is like a messenger sent to encourage us to look towards our future in the Next World.

18a *shikāyat...shukr* "complaining...thankfulness" : alliteration reinforcing the contrast and hence the poet's argument.

18b *maqām-i maḥmūd* "Praiseworthy Station" : a degree of supereminence virtually assured to the Prophet Muhammad by God. See Koran XVII, 79.

19a *kī* "When" : or, "saying", with the following clause in quotation marks. Compare Rūmī's warning to a *fuṣṣūl* ("meddler") in T XVII, 1.

20-21 The message is that it is wise for us to entrust the matter of our daily provision to Providence.

23a This is the second image in this *Tarjī'* derived from chess: see also 6b.

23b *kī chī* "How" : ms. Ar has *gar chī*, "although"

24 The *band* or "tie-line" of the second stanza announces the continuation into the third stanza of the theme of God's generous provision.

26-27 Hard though it may be for man to accept, his physical death marks a second birth. In *Magnavī* III, bayts 53-68, Rūmī presents the same analogy, and points out that no description of the world's spaciousness and beauty would be believed by a foetus in the darkness of the womb.

27b *janīnī bunabīnī* "you are...a foetus...cannot see" : an internal rhyme which conventional aesthetics in Rūmī's day would have viewed as discordant and distracting. But a shock effect, followed up by the contrast of *bubīnī* in the following *miṣrā'*, may have been the poet's intention.

28 The poet here shows a new facet of his imagery of birth and death, describing the lamentation of the bereaved as the birth-pangs of the world which has "given birth" a second time to the deceased.

29 *ū* "He" : presumably the "foetus-man" of 27a.

29b *hamadhān...baghdādh* "Hamadan...Baghdad" : the same play on words occurs in T XX, 30a-b. This time it is mss. Ar and D which have *hama dān*.

30 However vividly one may recall the deceased (but the use of the first person plural may indicate that the poet had himself in mind), that recollection is but a phantom, an abstraction. The deceased, however, are alive and are real, but on a different, "more real", plane of existence.

32b *masīḥ* "the Messiah" : Jesus in his aspect of healer; cf. T I, 15a, etc.

33a *viṣāq-i khwash-i māst* "are happy homes to us" : this harks back to the *viṣāq-i maw'ūd*, or "Promised Abode", of 17b.

34a *ruḥamā'u baynahum* "Merciful unto one another" : a quotation from part of Koran, XLVIII, 29, describing the conduct of the Prophet's Companions (*Ṣaḥāba*) towards one another.

34b *ashiddā'u 'alā 'l-kufr* "Severe towards unbelief" : Rūmī has altered the actual wording from Koran XLVIII, 29, describing the Companions' conduct towards the enemies of religion: *ashiddā'u 'alā 'l-kuffār*, "severe towards the unbelievers".

35 This *bayt* repeats the message of 30.

36 Whatever petition we make to God, some response from Him is assured. Once again, the *band* gives a clue to the mood of the following stanza. One of its main themes is that God is sure to aid those who truly seek Him.

36b *yarḥamuka 'llāh* "Bless you" : this alludes to the practice of *tashmīt*, wishing blessings on one who sneezes and then praises God. That courtesy is approved in *Aḥādīth*: e.g. Bukhārī, *Adab*, 124-127. On the same subject, see *Masnavī* II, 2644.

37-38 In *bayt* 2 the drink is poison, but was gladly accepted for Love's sake. This time, the Way of Love is likened to a drink both sweet and medicinal, whereas the Way of Reason (*khirādh*) calls for bitter medicine.

39a *chunīn dūgh* "an affair so sticky" : literally, "such buttermilk", but in colloquial Persian *dūgh* is used to mean "difficulty", "problem".

40a *shab-i qadr* "Night of Power" : see the note on T VIII, 28b.

40b *rijālun ṣadaqū* "Men who are true" : from Koran XXXIII, 23, concerning those believers who fulfil their pledges to God.

41 The poet's message appears to be that since all beings are totally immersed in the Domain of the Spirit, there is no point in dealing with spiritual life in half-measures only.

43 *chunīn rūy* "such a face" : no face has been described or mentioned, but the poet probably has in mind the "rare, sweet-natured, Idol (*ṣanam*)" of 38b.

44 Those who ultimately (*ākhīr-i kār*) find the Truth by following the Path of Love have actually been enamoured of God from the beginning of their lives (*ham zi avval*), even if they were unaware of it.

45-46 Finding the beauty of the Divine Essence within themselves, they know that they have reached their goal.

45a *gawhar* "the Pearl" : or, "the Essence". Compare the symbolism of T XX, 14-15. The pearl is a universal symbol of the Transcendent Self or Essence.

47 The poet exhorts himself to reach the heart of the matter in his poem, just as seekers find truth by penetrating through the husk of appearances to extract the kernel of reality.

48 Suddenly, at the very conclusion of the poem, Rūmī proclaims the greatness of a person who although unnamed can only be Shams-i Tabrīzī. This appears to be a response to the urge, expressed in 47, to get to the heart of the matter in the *Tarjī'*.

48a *bī-'aql* "devoid of reason" : this may allude to the contempt in which Shams was held by some followers of Jalāl ad-Dīn. If so, then Rūmī affirms that Shams-i Tabrīzī has mastered and transcended Reason (*'aql shudh ū-rā hīndū*).

48b *bī-rū* "faceless" : the epithet probably reflects the fact of Shams's having disappeared from the world, but could also indicate that the world failed to recognize him for what he was.

buguzašt az bā-rū "he surpasses all that has a face" : this pun on *bārū*, also yields the meaning "he has crossed over the rampart". The latter signifies either that Shams has passed over to the other world or that he has reached a degree of eminence beyond all limits.

XXII

Metre: *Ramāl-i muṣamman-i makhbūn-i maḥzūf* (as IV, V, XX, XXI)

uu-- uu-- uu-- uu-

Summary:

1st stanza. The poet enjoins his friends to celebrate their victory over Illusion. Oppressive worldly darkness overwhelms many with sorrow, but the spiritual lovers may triumph over it and turn misery into joy.

2nd stanza. True joy and abundance are found not with the magnates of this world but with the Divine King, Who turns all bitterness to sweetness. In this world God's brightest sign is Shams ad-Dīn Tabrizī, the spiritual sun, for whose presence the poet yearns.

3rd stanza. Jalāl ad-Dīn reproaches Shams ad-Dīn for apparently forgetting their friendship and how very much he needs Shams. For Rūmī, Shams represents the Spirit of God, the Light of Muḥammad. Rūmī cannot fully express his feelings, but can boast that he is Love's minstrel.

Notes:

1a *khwash-namakān* "charmers" : on this meaning of *namak*, literally "salt", see the note on T I, 27b.

shūr kunīm "carouse" : there is also a pun; *shūr* also means "salty".

2b *dar gūr kunīm* "[we may] bury" : or, "we may change to joy" - a pun on *gūr*, which has several meanings including "grave" and "joy".

5a *vaḥy-i zanbūr* "The revelation given to the honey bee" : see Koran XVI, 68 on the revelation (*awḥaynā*, from *waḥy*) of honey-making to bees.

5b *sūra-'i fatḥ* "The Chapter of Victory" : title of Koran, *Sūra XLVIII*.

Rūmī quotes from this *Sūra* in several verses of the *Tarjī'āt*: e.g. in VII, 23a and in XXI, 34a and b.

6a *rah-namāyān...rāh-zanān* "'guides'...'bandits'" : from the context it is apparent that Rūmī has false guides in mind. The contrast between appearance and reality is heightened in the Persian by the use of two compound nouns with *rah/rāh*, "way". "road".

7a *taf-i khwarshīdh* "the Sun's heat" : probably meaning the radiance of Shams-i Tabrizī, the Universal Man or Perfect Saint (*insān-i kāmīl*).

7b *sulṭān-i jahān-bakhsh* "the Sultan who bestows the world" : this again is likely to mean the *insān-i kāmīl*.

8-11 Rūmī poetically "personifies" Illusion, or Misguidance, and urges the audience to take vengeance upon it. Compare the similar procedure (*kīna bukašīm*) with the "donkey" of the lower soul in T II, 18b.

8a *īn* "This Illusion" : literally, "this" or "this one".

12b *dīvān-i siyah* "black demons" : Furūzānfar's edition reads *dīvān-i sipah*, "demons of the army", but this is probably a misprint (cf. *sipah* in 12a), since it is not found in any of the earliest mss.

13a *nār...nūr* "fire...light" : these two cognate Arabic words are frequently juxtaposed for contrast.

13b *ṭūr* "Mount Sinai" : where God manifested Himself after Moses asked for a vision of Him. See the note on T IX, 25b.

14b *azīn pas* "Henceforth" : mss. Ar and Kc have *azīn bas*, "Enough of this".

15a-b *dast-zanān...dast-i zanān* "clapping...the hands of women" : an ingenious *tajnīs* adding to the sense of celebration in this passage.

16-21 In these *bayts* the poet conjures up a wonderful atmosphere of abundance and of security.

16b *āsīb-i butān...sībistān* "affliction for the idols...orchard" : an example of assonance with an anagrammatic touch.

18b *bar sar-i ān shīr* "to the source of that milk" : or, reading *shēr*, "to the head of that lion" betokening peaceful coexistence.

23-24 Here Rūmī introduces the theme of yearning for Shams-i Tabrīzī which dominates the remainder of the poem.

23b Yet another *tajnīs*, on *zabāna* ("flame") and *zabān*, "tongue".

24a *har dū* "both" : that is, the poet's soul and tongue.

25 God's Presence is evident from phenomena although He is not visible.

27b *az malak tā ba-samak* "from the Angel to the Fish" : from the celestial realm of the angels down to the nethermost regions of Earth. In traditional cosmology the Earth was said to rest upon a giant fish.

28 This *band* is addressed to Shams as Universal Man. Like the sun and moon he is an intermediary, transmitting God's light to those on Earth.

29-31 Here, within the overall theme - see the note on *bayts* 23-24 - the poet inserts a sub-theme: that of Shams's apparent disloyalty and neglect.

31a *shīr...shakar* "milk...sugar" : implying perfect complementarity in conversation. See also 32b.

31b *khamr u laban* "wine and milk" : metaphor for companionship in the quest for mystical intoxication (see also 32a) and wisdom respectively.

33 If the Beloved's beauty (symbolized by tresses) were fully revealed in this lower world it would captivate a multitude of hearts and souls.

34b *ya'qūb* "Jacob" : whose sight was restored by the scent of his son Joseph's coat; see Koran XII, 93-96. Jacob represents the sorrowing soul which acquires through the Universal Man the faculty of inward vision.

Rūmī quotes from this *Sūra* in several verses of the *Tarjīḥ*: e.g. in VII, 23a and in XXI, 34a and b.

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16-21 In these *bayts* the poet conjures up a wonderful atmosphere of abundance and of security.

35 *yūsuf* "Joseph" : see the note on T III, 1b.

35b *rasan* "rope" : cf. 33a.

36 Here Rūmī reverts to the theme of *bayts* 30-31.

36b *lagan* "basin" : or perhaps "candle-stick". Steingass's *Persian-English dictionary*, p. 1127, gives that additional meaning, which fits well in the context.

38 Mary represents the human matrix and Jesus its spiritual faculties; compare the passage in *Fīh mā fīh*, pp. 20-21. See also the note on T II, 7.

39 In the *Dīvān-i kabīr* Rūmī likens Shams-i Tabrīzī to the Resurrection; he even calls Shams by that name, as in the first ghazal in F's edition (vol. 1, p. 4):

ay rastakhīz-i nāgahān ay raḥmat-i bī-muntahā:

"O sudden resurrection, o mercy unbounded."

The wording of *miṣrā'* 2b shows that the poem in question is not addressed to God:

bar mustmandān āmadhī chun bakhshish u faẓl-i Khudhā.

40 *shishṣadh sāl* "for six hundred years" : this number could be understood simply to signify a very long period of time. However, this poem was composed at some time between 646 and 672 of the Muslim era and so Jalāl ad-Dīn's "cupbearer of souls" may well be the Perfect Man or *insān-i kāmīl* who represents the Light of Muḥammad (*nūr-i muḥammadī*).

40b *tantan...bī zaḥmat-i tan* "tinkling...with no bodily effort" : an ingenious pun on *tan* (cf. T V, 32b) which underlines the effortlessness and subtlety with which Divine Grace works in the world.

41 Here, as in many other passages, the poet indicates the impossibility of conveying the full burden of his visions and feelings.

16b *āsīb-i butān...sībistān* "affliction for the idols...orchard" : an example of assonance with an anagrammatic touch.

18b *bar sar-i ān shīr* "to the source of that milk" : or, reading *shēr*, "to the head of that lion" betokening peaceful coexistence.

23-24 Here Rūmī introduces the theme of yearning for Shams-i Tabrizī which dominates the remainder of the poem.

23b Yet another *tajnīs*, on *zabāns*, "flame", and *zabān*, "tongue".

24a *har dū* "both" : that is, the poet's soul and tongue.

25 God's Presence is evident from phenomena although He is not visible.

27b *az malak tā ba-samak* "from the Angel to the Fish" : from the celestial realm of the angels down to the nethermost regions of Earth. In traditional cosmology the Earth was said to rest upon a giant fish.

28 This *band* is addressed to Shams as Universal Man. Like the sun and moon he is an intermediary, transmitting God's light to those on Earth.

29-31 Here, within the overall theme - see the note on *bayts* 23-24 - the poet inserts a sub-theme: that of Shams's apparent disloyalty and neglect.

31a *shīr...shakar* "milk...sugar" : implying perfect complementarity in conversation. See also 32b.

31b *khamr u laban* "wine and milk" : metaphor for companionship in the quest for mystical intoxication (see also 32a) and wisdom respectively.

33 If the Beloved's beauty (symbolized by tresses) were fully revealed in this lower world it would captivate a multitude of hearts and souls.

34b *ya'qūb* "Jacob" : whose sight was restored by the scent of his son Joseph's coat; see Koran XII, 93-96. Jacob represents the sorrowing soul which acquires through the Universal Man the faculty of inward vision.

42a Rūmī concludes by boasting of the theme and purpose of his poetry:
unlike many others, he composes purely for Love's sake, not for money.

42b *daftar-i 'ishq...daf-i īshān tar shudh* "Love's notebook...their
tambourines are beaten out". See the notes on T II, 14a and 14b.

XXIII

Metre: *Rajaz-i muḡamman-i sālim* (as I, XXVIII, XXIX)

--u- --u- --u- --u-

Summary:

1st stanza. For the poet, Shams - the Universal Man - was a celestial manifestation on the face of the Earth from which he has now departed. Both Earth and sky share the Rūmī's longing for him. There is no remedy but patience until the reunion; meanwhile Rūmī's soul senses his presence.

2nd stanza. God created Creation because He was a Hidden Treasure and wished to be known. But man cannot mirror the Divine Beauty until he becomes pure. To do so involves following Shams's way: humility, worship, invocation, abandoning worldly hopes, and accepting whatever Fate brings.

3rd stanza. Were the Divine Presence were more fully manifested, and Shams ad-Dīn beside him, the poet would escape from the bonds of terrestrial existence entirely. Universal Man brings joy and freedom to God's lovers.

Notes:

1b *khūbān-i chīn* "beauties of China" : who are both beautiful and jealously critical; see the note on T I, 5a.

3b *bār-i digar raftī darīn khūn-i jigar* "Are you bound for this heartbreak again?" : literally, "Have you gone once more into this liver-blood?". In Persian poetry the liver, not the heart, is the locus of passion. *Bār-i digar*, a favourite phrase, provides an internal rhyme. *bārī* "Just" : literally, "One time", matching *bār-i digar* in 3b.

6 The poet longs to make all mankind, "the family of water and clay" (*dūdhmān-i āb u ṭīn*), realize the spiritual beauty of Shams-i Tabrizī.

8b *kam-zanān* "losers" : this term originates from gambling and denotes one who repeatedly throws low numbers on the dice.

9b *'ayn al-yaqīn* "the Eye of Certainty" : in the Path of gnosis (*ma'rifat*) this term signifies the intermediary stage in which there takes place direct witnessing of God, between theoretical knowledge and extinction in God (*fanā*). See Abu Bakr Siraj ed-Dīn, *The Book of Certainty*, pp. 13-14.

11a *jigar* "liver" : cf. 3b above.

12b *aṣ-ṣabru miftāḥu 'l-faraḥ* "Patience is the key to relief" : an oft-quoted Arab proverb. Compare T XI, 11b.

13-14 Rūmī resolves to strengthen his love by concealing it.

15-17 The second stanza opens with a paraphrase and exposition of the much-quoted *Ḥadīth qudsī* (Divine Tradition), beginning *Kuntu kanzan makhfiyyan* "I was a Hidden Treasure", concerning the reason why God made the Creation. See also A. Schimmel, *Triumphal Sun*, pp. 224-225; *Furūzānfar, Aḥādīs-i Maṣnavī*, no. 70.

17b *rū...rū* "face...pretence" : *tajnīs* to reinforce the point that man must become better than he appears in order to fulfil his vocation as a mirror reflecting the Divine Qualities.

18a *shudhan* "to turn to" : mss. Ie, Ic, Am and Kb have *shavadh*. The latter is grammatically more correct, but the *difficilior lectio* followed by *Furūzānfar*, is probably the authentic reading.

18b *bas khwardanash bāyadh qafā* "it must endure many blows" : the conditional *gar* of 18a is implicit here. The second *qafā* in the pun belongs to the compound verb *qafā khwardan*. For *bas*, "many", mss. Ar, Ic, Am and Kc have *pas*, "then", "accordingly".

19 The spiritual, "reflecting" element of man is water, his earthly part being clay: cf. 6b above. Only clear water can reflect Divine Beauty.

20 *sulṭān-i man* "my Sultan" : Shams-i Tabrizī.

20b *yār-i badh* "an evil friend" : or, "a bad companion". *Yār* means "companion", "friend", or, as with the second *yār* in this *misrā'*, "beloved".

21 *kīmiyā* "elixir", "alchemy" : in this line the word is used in both senses. The "alchemical" influence of the *insān-i kāmīl* can turn men not only into saints (gold) but even into makers of saints (elixir).

22a *in āftāb* "this Sun" : Shams-i Tabrizī.

23a *'isā...bar kharf* "Jesus...upon an ass" : see the note on T II, 16a.

24a *chūn āb-i jū* "like stream water" : compare the imagery and message of T XVIII, 25.

24b *baqā...ṭāla baqā* "eternal state... 'Long life to you!'" : see the note on T IV, 11b.

25a *bukun tu zikr* "Remember" : or, "invoke", taking *zikr* in the technical sense; but this governs the subordinate clause of 25b, with *du'ā*.

25b *dāl-i du'ā* "the 'r' in 'prayer'" : literally, "the [letter] *dāl* in *du'ā* (supplication)". The letter is shaped thus: *ḍ* .

28 One of many instances in the *Tarjī'āt* where Rūmī comments upon the progress and quality of the poem in hand. Here his comments presage a change of mood in the final stanza.

29 The poet duly introduces a new theme with which to conclude the *Tarjī'*: the things that he could achieve and experience if his *Sāqī*, or bearer of Divine Inspiration, were with him on Earth. Both formal and thematic continuity are assured by virtue of the rhyme in *-amī*. In the

second *misrā'* of every *bayt* this is provided in the form of an imperfect verb with the sense of a conditional one.

30 *ushtur-dil* "camel-hearted" : this compound sometimes means "spiteful", but here has the more common meaning of "timid", contrasting with *shīr-gīr*, "lion-catcher" or, as adjective, "reckless".

31b *bar gird-i gardūn gardamī* "I would...journey around the heavens" : these three etymologically related words provide a powerful alliteration.

36b A different possible interpretation and rendering of the *miṣrā'* is: "I would cherish the Light of God instead of this world and the other".

37-40 As shown by the contents - especially the rhyming verbs - these four lines (beginning with *ārī*, "Yes") are spoken by God.

37a *shāh-i dīn* "the King of Faith" : this epithet may be intended to recall the title *mālik yawmī 'd-dīn*, "Master of the Day of Judgement" (Koran I, 3). Four mss. have *shāh-i chīn*, "the King of China", cf. the *khūbān-i chīn* of *bayt* 1b.

37b *bardābard* "the advance party" : this word means "Make way!" but is also used to refer to beadles or footmen who say it.

38 A tentative explanation: if God did not compensate for suffering, He would be "in the company of" those who are alone and unloved.

39a *sulaymān* "Solomon" : according to Abū Ishāq Nayshābūrī's Persian version of *Qīṣaṣ al-anbiyā*, pp. 305-6, this Prophet-King became a fisherman when his throne was usurped by a demon (*dīv*) who acquired the talismanic ring in which Solomon's kingly power resided. For forty days the demon ruled, magically impersonating the king; meanwhile Solomon, powerless, eked out a living as a fisherman. When the vizier Āṣaf and other courtiers became suspicious because the "king" had entirely lost his former eloquence, the demon finally threw the ring into the sea. God caused the ring to be swallowed by a fish, and that fish to be caught

and brought to Solomon to sell. When he cut the fish open, Solomon found the ring and returned to his palace to resume his place as king. See further Pūr-Nāmdāriyān, *op. cit.*, i, pp. 352-353.

39b *mūr* "the ant" ; a reference to the episode in which Solomon overheard an ant warning his fellows to beware lest the soldiers of Solomon trample them. See Koran XXVII, 18. In D, iv, p. 163, *bayt* 19924, where Solomon represents Divine Love, his army is the *samā'* or spiritual concert from which the tiny, ant-like souls of worldly men take flight:

'ishqā tu sulaymānī u samā'ast sipāhat

raftand ba-sūrākh-i khwadh az bīm-i tū mūrān.

"O Love, you are Solomon and *samā'* is your army;
for fear of you the ants have gone into their holes."

In D, iii, p. 272, *bayt* 16432, Rūmī likens Shams to Solomon and himself to an ant. On Solomon and the ants, see also Pūr-Nāmdāriyān, *op. cit.*, pp. 356-358.

40 The poet repeats the point made earlier in the poem - see *bayts* 18-19: without the occurrence of difficulties, mankind could not purify themselves and so become mirrors of God's Beauty in accordance with the Divine Plan.

41 At this point Rūmī himself speaks once again, as in 29-36.

42b The poem concludes, as it began, with praise of Shams's beauty.

XXIV

Metre: *Hazaj-i muṣamman-i akhrab va sālīm* (as II, IX)

--u u--- --u u---

Summary:

1st stanza. There is beauty and joy in Konya on a day when fresh peaches arrive. Everyone should be in love. Rūmī's beloved Shams outshines all other loves. In a vision Shams tells boasts of the power of the Perfect Man. However much the world may disdain Shams, Rūmī is impelled to praise him in poetry.

2nd stanza. Shams embodies Divine Grace; the Perfect Man dispenses the spiritual wine which brings boundless joy. Those who mistrust Shams should go to him; he will warmly welcome them. Meanwhile, the poet spends the nights in solitary meditation.

3rd stanza. Divine Love is the force that moves all Creation. The material is gross and valueless compared to the spiritual. The soul should be glad to suffer, like Rūmī, for a love that brings untold comfort and delight.

Notes:

1a qūniyya "Konya" : the city in Asia Minor, now one of the largest in Turkey, where Jalāl ad-Dīn spent most of his adult life.

1b lāranda "Lāranda" : a town now known as Karaman, about 100 km. from Konya. Bahā' ad-dīn Valad's family lived there for some years before settling at Konya. In 654/1256 the city was renamed and became the capital of the Karamanid principality. See the articles "Lāranda. 1. History" (by A. H. de Groot and H. A. Reed) and "Lāranda. 2. Monuments" (by J. M. Rogers) in *EI2*, v, pp. 676-682 and plates xxxii-xxxvii.

shaftālū "peach" : according to A. Schimmel, *Triumphal Sun*, p. 141, this *tarjī'* celebrates the arrival in Konya of peaches from Lāranda.

4b *khusraw...shīrīn-khū* : wordplay on names; see the note on T VIII, 9b.

5a *lā takbut* "'Repress thou not'" : the copyist of ms. D has altered this to *lā taktub*, "'Thou writest not'".

5b *sīb-i zanakh* "the dimples in their chins" : literally, "the apple of the chin". This generally symbolizes a locus of beauty, scented like an apple, which ensnares (as in a pit) those who contemplate it.

6b *lālā...lūlū* "guardian...pearl" : see the note on T XX, 15.

7b *kū kū* "Coo-coo" : or, "Where, where [is the Beloved]?" Cf. T II, 23b.

8-11 Rūmī puts the preceding passage, which celebrates love and beauty, into perspective by reminding the audience that love for a spouse is less significant than love for God or His saints. The point is underlined by two clever puns (*tajnīs*) in 10.

10a *zan...tablak-zan* "wife...one who beats a little drum".

10b *shū...kāsa-shū* "husband...washer of dishes" : another ingenious *tajnīs*.

11 As in 8, the poet asserts the superiority of saintly attributes.

11b *ughlāghū* "a well-bred lady" : or "a gentlewoman". This is an ancient and rather uncommon Turkic word. See Sir G. Clauson, *An etymological dictionary of pre-thirteenth century Turkish*, Oxford 1972, pp. 86-7.

12-14 In this visionary dialogue "the King" (*shāh*), that is to say Almighty God, tells Rūmī that all human love is in reality naught but love for Him, the only true Reality being His.

12a *ay jān* "dear friend" : the poet's audience.

12b *duhul mī-zadh* "beat a drum" : to display his might and keeping the poet wide awake. The *duhul* is used in the *samā'* of the Mawlavī Sufis.

13b *sanjar...qutlū* "Sanjar...Qutlū" : two Turkish names, meaning "Falcon" and "Lucky". On Rūmī's naming of the Seljuk Sultan Sanjar (d. 552/1157) to typify worldly monarchs, see A. Schimmel, *Triumphal Sun*, pp. 187-188.

15a *ṭabl* "drum" : the third appearance in the poem of this word.

15b *pīrāhan-i yūsuf-rā* "to the tunic of Joseph" : see note on T XXII, 34b.

16-17 Rūmī is impelled to describe his love, despite the magic spell which prevents the worldly from understanding and which leads them to attack him.

16b *yāzuqlū* "put to shame" : or, "guilty". The word is Turkish.

18 In this *bayt*, as also - for example - in T I, 10, we find the poet announcing his intention of composing a *Tarjī'* in a manner which implies that he may not have begun the poem with that intention.

19-29 The poet addresses the *Sāqī*, and/or Shams-i Tabrizī, asking him to bless the occasion with the wine of spiritual joy.

19a-b *'īd...qurbān* "Eid...sacrifice" : *'īd al-aẓḥā*, the Festival of Sacrifice, falls on the tenth day of *Zū 'l-ḥijja*. On this day, Muslims everywhere follow the pilgrims at Minā in sacrificing an animal (*qurbān*).

20a *qand u shakar* "candy and sugar" : literally, "loaf sugar and cane sugar". Sweetmeats are associated with Eid (cf. 19) but more especially with *'īd al-fiṭr*, the festival marking the end of Ramadan.

21b *chashma-'i ḥayvānat* "your Fountain of Life" : see note on T I, 16b.

28a *ay 'īd* "O Eid" : meaning the *sāqī* or Shams-i Tabrizī; cf. 19a.

28b *jam'iiyyat...ja'd-i parīshān* "composure...wild locks" : ravishing tresses symbolize the beauty which alone can satisfy lovers' hearts.

29a *libās-i naw* "new garments" : another tradition on Eid days.

29b *māh-i khurāsān* "moons of Khurasan" : the beauties of Khurasan, northeastern Iran. They should fall prostrate in gratitude since their own beauty derives from that of the Universal Man, *insān-i kāmīl*.

30-34 This passage appears to be at once an appeal and a challenge to those who think ill (*jān-i badh-andīshash*, 30a) of Shams-i Tabrīzī. They should go to see him without inhibitions (*gustākh dar ā pīshash*). Jalāl ad-Dīn guarantees (30b) that they will be warmly welcomed by Shams (31-32).

33a Bitter thoughts have poisoned the souls of those who distrust Shams. *lamtur* "fleshy" : or, "languid", "inert".

33b *farbahī-'i gardan* "the fatness of your neck" : implying both being overfed and proudly obstinate, "stiff-necked".

35a *zīnhā buguzashtam* "I have finished with all that" : these words signal a change of mood, leading into the *band* line.

36 Rūmī's vivid image conjures up a picture of him restless and alone when the members of his circle have dispersed for the night.

36b *zangakiyān-i shab* "the negroes of night" : shadows.

38b The rosebush "smiles" when its buds open and bloom.

40b *dar daryā* "in the sea" : with its repetition of *dar*, this phrase is generally eschewed as ill-sounding, but the metre precludes *ba-daryā*.

41-43 Once again, Rūmī declares the superiority of purely spiritual love; a theme already explored in *bayts* 8-14.

43b *bī-maghz buvadh jawzā* "Gemini is brainless": this is a pun, for *jawzā* suggests *jawz*, "walnut", and *bī-maghz* can mean "without a kernel".

44a *ān* "That torch" : the radiance (*mash'ala*) of Shams; see 43a.

nār...nūr "fire...light" : see the note on T XXII, 13a. Rūmī here reverts to another theme of this poem, cf. 30-34: Shams-i Tabrīzī may

seem hard to approach but is a radiant light for those who know him.

44b *sawdā-yi kalīm...yad-i bayẓā* "Moses' black sorrow...white hand" : for explanations of this imagery and wordplay, see notes on T II, 10a-b.

45a *dar dard bujū darmān* "seek the cure in the pain" : a recurrent theme in D. Sufism teaches that in this lower world all things are to be sought in their opposites. See, for example, al-'Arabī ad-Darqāwī, *Letters of a Sufi Master*, p. 12.

According to the aesthetic conventions of Persian poetry, *dar dard* is unacceptable, for the same reason as *dar daryā* in *bayt* 40b.

45b *khār...khārā* "thorns...rocks" : another *tajnīs*.

46a *zīn jumla guzar kardam* "I am through with all this" : another change of mood, as in 35a. In the remaining lines of the poem Rūmī speaks of his own state rather than advising others.

47a *tū chashma-'i ḥayvānī* "You are the Fount of Life" : as in 21b above.

47b *dar istisqā* "praying for water" : or, "suffering from dropsy".

50a-b *jām...nām* "cup...name" : *tajnīs* strengthens the rhetoric.

51b *khār...khurmā* "thorns...dates" : alliteration harking back to the message and *tajnīs* of 45b.

52a *gar āyam dar pastī* "If I become lowly" : Furūzānfar's edition reads *gar ābam dar pastī*, "If I am water in lowliness"; no mss. have this .

52b *khwarshīdh-parastam* "sun-worshippers" : that is to say, "lovers of Shams-i Tabrīzī". Cf. T V, 17a.

53 See the note on T II, 40.

54b *tarsān kay bāshadh juz tarsā* "who but Christians could fear...?" : literally, "when could [any] save a Christian be fearful...?"; *tarsā* means "timid" or "Christian". Apart from the pun, Jalāl ad-Dīn probably meant these words as a taunt to those who shunned Shams-i Tabrīzī.

XXV

Metre: *Muṣāri'-i muṣamman-i akhrab-i makfūf-i maḥẓūf* (as VIII, XIII, XV, XLIII)

--u -u-uu --u -u-

Summary:

1st stanza. One night the poet felt drunk with love for God. Creation is dazzled by Divine Generosity. People are weak, only God motivates them and gives them strength to act. The spiritual seeker answers God's call.

2nd stanza. Venus, planet of Love, inspires the Sufis with music. But God's hospitality is eternal. Reunited with Him, saints recall earthly exile as misery best forgotten. God's Presence bestows indescribable happiness.

3rd stanza. Man should cast off his carnal soul and make for Heaven, his original home. The safe vessel for the voyage is the Way of the Prophet, poverty and generosity. The Path has innumerable stages, yet God can make it short. Wherever the soul decides to go, it can only go to Him.

Notes:

1b *dar hāy-hāy-i ū* "calling wildly to him" : the word *hāy-hāy*, or (as in T XXXVI, 3b) *hāy-hūy* would appear to be onomatopoeic and imply loud calling or shouting in a state of distress or drunkenness. Refer to the discussion by Furūzānfar, with two other quotations: *Dīvān*, vii, p. 460.

3 Jalāl ad-Dīn Rūmī's double *ḥusn-i ta'līl* or aetiology conjures up a vivid image. The seven celestial spheres surrounding Earth are held in suspense (*mu'allaq*) because of their love for God: will He accept or reject them? In addition, they are large and rotund from drinking the wine of Divine Love.

6a *bū 'l-vafā* "Bū 'l-Vafā": or "Father of Loyalty", or "Father of Kindness", meaning a man who embodies that quality. See the note on 48a.

9a *ān naqd-hā-yī qalb* "those counterfeit coins" : human intentions and actions, corrupted and tainted with insincerity which only the elixir of Divine Mercy can purify. See also *bayt* 14b.

10-11 All human thoughts and acts are brought about by the force of attraction which operates through innumerable and diverse Divine Manifestations from moment to moment.

11b *āshinā-yī ū* "acquainted with Him" : or, "swimming about in Him"; a favourite *tajnīs* of Rūmī's on the two meanings of *āshinā*.

12 God's generosity is so immense that when He decrees death for a man, He has every right to say that no atonement is due for the taking of that life.

13-14 For the *murīd*, that is one who aspires to travel the Sufi Path, the aim comes from God and leads to God.

14b *naqd...qalb* "good coinage...heart" : a favourite *tajnīs* or pun of our poet; *qalb* also means "counterfeit", as in 9a above.

16 Rūmī declares that it is the Beloved who wants this poem to be a *tarjī'*.

16a *yār* "the Beloved" : mss. Ic and Kc have '*ishq*, "love"; doubtless an intended "enhancement" avoiding the repetition of *yār*.

17-21 With the second stanza a new theme is introduced. Venus, inspirer of love and of love poetry, dominates the poet's circle at this moment.

19b *navā* "sustenance" : or, "a tune". Through the ambiguity provided by the pun, Rūmī makes a profound point. Since the *nay* symbolizes the soul (sometimes the body), this line means that the force of love (Venus) both sustains (motivates) every soul and provides it with a mode (tune) of expressing its own unique individual character.

22 Here the poet reverts to the unitary viewpoint expressed in the second half of the first stanza. He has spoken of the temporary ascendancy of Venus's influence, but the celestial banquet in the Divine Presence is incomparable, everlasting.

24-27 Rūmī imagines a conversation between God and the souls now reunited with Him, concerning the conditions of their earthly exile.

27a *dar baḥr* "in the ocean" : that is, in the Divine Mercy. The metaphor occurs also in 11b and 28a.

27b *vafāsh...jafā* "His constancy...cruelty" : see 6a and the note on 48a.

28b Never to speak of, or at least not to dwell on, what is past is a vital principle for the Sufi who aspires, instead, to be "son of the moment" (*ibn al-vaqt*). See the note on T XVI, 45b.

29b *chunīn gufta-i marā* "'You spoke like this to me!'" : or, "'You called me this!'".

30-31 Rūmī's description of the eternal blessed assembly of the saints in God's Presence reinforces the teaching of *bayt* 22.

32 This *band* is one of many in the *Tarjī'āt* in which Rūmī comments upon his activity as poet, and one of many in the *Divān* in which he asserts that he composes verse only because God wishes it so.

33-39 The third stanza introduces a new theme. Rūmī counsels against concern with worldly goods (bouquets). Like flowers, they are all doomed to perish; but their essential archetypes, like the scents of flowers, are found in Heaven. Those who seek the boundless ocean of God's mercy must divest themselves of possessions and embrace the Prophet's way of poverty.

34b *ḥayf* "a shame" : mss. Kd and Ke, which often agree in their variations from the other mss., have *ṣaḥv*, "error", but this itself is surely either an error or a deliberate alteration of the text.

36b *qabā-yi yūsuf* "the tunic of Joseph" : see the note on T XXII, 34b.

37b *sharṭ-i āshināst* "if you are to swim...must" : or, "if you are to know [God]...must"; see the note on 11b.

39a *al-faqrū fakhr* "Poverty is pride" : an adaptation of the *Ḥadīth*, *al-Fakhrū fakhrī* ("Poverty is my pride"). See Furūzānfar, *Aḥādīs-i Maṣnavī*, no. 54.

39b *sibāḥāt* "swims" : but the word also suggests "glorification" (*tasbīḥ*).

40 The Way or *Sunna* of the Prophet Muḥammad is a model not only for those devoted to the spiritual Path but for all believers ('*avāmm*). Even dismounting to help a pedestrian is reckoned an act of generosity (*sakhā*).

41-42 Rūmī warns against the deceptive nature of the world.

42a *hama* "all" : Furūzānfar follows mss. D and N in reading *u hama*.

42b *maghz* "grain" : or "brain" (cf. T XXIV, 43b). The intelligent person is not carried away by worldly enthusiasms.

43 The poet compares the *Sunna* to a ship in which to travel safely over the sea. In the context of this *bayt*, the sea changes its metaphorical significance from Divine Compassion to the way of spiritual striving, or to the vicissitudes of life in general.

43b *hamrāh-i anbiyāst* "is...the Prophets' fellow-traveller" : implying that in essence all Prophets teach the same principles, and that all follow Muḥammad who is Imam of the Prophets and Seal of Prophethood.

44b *yaqīn* "surely" : an adverbial use of this noun meaning "certainty".

45a *ṭabaq ṭabaq* "stage after stage" : an adaptation of words from Koran LXXXIV, 19: *latarkabunna ṭabaqan 'an ṭabaq*, Ye shall assuredly ride from level to level". This line recapitulates the teaching of 31b: there are innumerable levels of progression in proximity to and knowledge of God.

46a Compare on this subject T XXVI, 27b.

46b *riḡāst* "Divine Contentment is" : or, "contentment is". What acts as guide or motivation (*rahbar*) may be the aim to please God, or the state of being contented with what He gives, or both.

48a *jafā...vafā* "harshness...kindness" : in Rūmī's verse *vafā*, usually meaning "loyalty", often means "kindness". This is the third appearance in this *Tarjī'* of *vafā* together with its usual antonym *jafā*.

48b The repetition of *jān*, "soul", and *tū*, "you", adds force to the argument: as the soul belongs to God, its journey is sure to end with Him.

XXVI

Metre: *Hazaj-i muṣamman-i akhrab-i makfūf-i mahzūf* (as XII, XXXII)

--u u--u u--u u--

Summary:

1st stanza. God has carried spiritual men away forcibly from the world's cares. His Presence is a vineyard filled with lasting sweetness. All should seek escape from this world to the Spirits' eternal garden.

2nd stanza. Two scenes in a garden. The wind has made the willow dance drunkenly. In a vision the poet, his self stripped of attributes, finds himself in a garden bathed in the perpetual warmth of the Spirit's Sun.

3rd stanza. The poet bids himself set out on his mystic venture for fulfilment. It is springtime, when God brings all Nature to life, as at the Resurrection. Seeing His Power, one must pluck up courage and embark on the quest for God.

Notes:

1b *ba-sitam* "cruelly" : or, since the word *sitam* is intended to be ironical, "forcibly". The notion of "forcible salvation" is a common theme in Rūmī's work. See for example T XIII, 1; XVII, 3; XXVIII, 1.

2b *nā-dīdha*... "what was unseen...to its eyes" : playing on the related meanings of *dīdha*. Alternatively, *nā-dīdha* may be understood as "invisibly" with *jahānī-rā* understood.

4 In Rūmī's poetic imagery the spider appears mainly in a negative aspect with emphasis upon the frailty (cf. Koran XXIX, 41) and the dangers of its web.

6 *ān rūz* "On that day" : the end of the world, when all falsehood will perish.

7a *ta'ālaw* "'Come hither'" : the word occurs in seven *āyāt* of the Koran; Rūmī may have in mind the call (III, 167) to the hypocrites to fight for God's cause.

8a *dar gūsh kun...gūsha* "Hearken to...corner" : another *tajnīs*.

9-10 Rūmī's brilliant image represents the succession of days and nights, of joys and sorrows, as a rope woven of alternating light and dark clusters of strands.

10b *aḥrār* "the truly free" : those whose spirits are liberated from sin and ignorance.

11a *bū lahab* "Abū Lahab" : nickname of an uncle of the Prophet Muḥammad. Abū Lahab and his wife were relentlessly hostile towards their nephew; *Sūra CXI* of the Koran refers to their impending punishment. Here they symbolize those elements of evil which enslave the soul to mundanity, preventing it from transcending itself and attaining spiritual freedom.

11b *ḥablu masad* "palm-fibre rope" : from Koran CXI, 5, which states that Abū Lahab's wife will enter Hell wearing "a halter of palm-fibre (*ḥablun min masad*)".

12b Rūmī asserts that Paradise is unblemished by autumn (cf. *bayt* 6) and its food enjoyed without recourse to the physical process of eating.

14 This may be intended as a figurative description of Rūmī's own state of spiritual intoxication.

15-17 In this dialogue, the willow which sways drunkenly in the wind of Love represents Rūmī himself, who speaks in the following line. Compare T I, 28b, where Jalāl ad-Dīn is a willow and Shams a cypress.

18 Here Rūmī stresses that his verses concern eternal, spiritual matters, not historical narratives or stories of passing interest.

19a *turk...gaysan* "Turk...'Are you well?'" : here the Turk has no particular significance (as beauty and/or tyrant) such as is often met with in Persian poetry including (e.g. in T III, 19b). In this *bayt* it appears to be more a matter of "novelty value". *Gaysan* is an archaic Eastern Turkish equivalent of modern *iyi* [*milsin*, "are you well?".

19b *gay...bay* "well...ill" : Rūmī playfully adopts *bay*, a Persian dialect variation of *bad*, as rhyming antonym for *gay*.

20a *mu'tazilī* "Mu'tazilite" : a member of the famous and long-influential school of scholastic theology (*kalām*). As a rule, Rūmī alludes to Mu'tazilites not in order to discuss their views as such but as typifying a certain type of personality.

ma'dūm na shay' ast "Is not the uncreated an entity?" : or, "is a non-existent not an entity?". This philosophical conundrum is probably meant to satirize those Mu'tazilites and others who preferred theological debates to practical spiritual discipline. The first translation given above tangentially suggests the prolonged and bitter controversy as to whether the Koran is created, as Mu'tazilites contended, or uncreated.

20b Here the author presents a Sufi's answer to the Mu'tazilite's question: only the *bī-khwadh*, those who practice the Way of Love or Poverty and so efface themselves, count for anything (*shay' buvadh*).

21 Compare T II, 6-7.

22-23 Rūmī describes a contemplative vision (*andīsha*) in which he finds himself in a garden that is *neither* inside *nor* outside the lower world. The simplest resolution of that paradox is to interpret this as a poetical expression of its opposite: that is, the garden is *both* in *and* outside this world. Rūmī's garden is located in the poet-saint's heart - the organ of spiritual perception which according to a Divine Tradition (*Ḥadīth Qudsī*) "contains" God: see the note on T II, 42a. It is therefore both on Earth and "out of this world".

23b The purport of this rather padded *miṣrā'* recalls that of 12b.

24b The possibility of God shortening the Path to Him for an individual's benefit is also mentioned in T XXV, 46a.

25b *rushd shavadh ghayy* "error [turn] to guidance" : this echoes a phrase in Koran II, 256.

27a The sun "communicates" without speech by means of its physical effects of heating and melting. We should likewise be aware of the Divine Mercy through the observable effects of its workings in this world. The same argument is put forward in T XXII, 25.

27b *abjad...havvaz...ḥuttay* "*abjad...havvaz...ḥutti*" : three invented words which are meaningless but are used as mnemonics for the numerical values of Arabic letters according to the *abjad* system wherein *alif* equals 1, *bā* 2, *jīm* 3, and so on.

28 The *band* line introduces, for the third stanza of the poem, a more intense and more mysterious tone.

29-33 This final stanza survives as only five *bayts* in all mss. which include it: Am, D, Kc, Kd, and Ke. Although F's *apparatus criticus* does not state that ms. Y does not include this poem, it includes no variant readings from that ms. Quite possibly the *tarjī'* was never completed and *bayt* 33 was the last.

29a *rasūlān* "emissaries" : probably meaning the angels of inspiration; see the note on T XVII, 3b.

30a '*adam...vujūd* "Beyond-Being...Existence" : regarding Rūmī's understanding and application of these two terms and the relation between them, see the note on T V, 30.

32a *zulzilati 'l-arḡ* "'Earth is caused to quake'" : from Koran, XCIX, *al-Zilzāl*, 1.

khudhā guft "God spoke" : the words of *miṣrā'* 32b are not derived from

the Koran but indicate that either the *Sūra* in question (already revealed) or the Earthquake itself (a preordained event) is a warning or an order to the Earth regarding the Resurrection.

33a *abrash...fishānadh* "His cloud scatters" : or, "Clouds scatter...upon it [the Earth]". According to Islamic doctrine, the dead will be restored to life through a revivifying rain and will arise at the sound of the Trumpet of the Archangel Isrāfīl.

33b These words are probably to be understood as being spoken by God to Earth. But they could be addressed by Rūmī to a disciple who needed to take courage. Again, it is not inconceivable that these words be spoken by mankind; when the Resurrection comes, according to Koran XCIX, 3, they will ask what ails the Earth.

XXVII

Metre: *Hazaj-i musaddas-i akhrab-i maqbūz-i maḥzūf* (as XIX, XXXVII, XXXVIII)

--u u-u- u--

Summary:

1st stanza. Weighed down with sorrow and longing, the poet implores God to lighten his burden, to give him strength, and to show more kindness.

2nd stanza. Grief comes like a vicious guest to terrorize souls. For such subtle creations, which remember their joyful previous life in Paradise, earthly trials are hard to bear.

3rd stanza. Rūmī appeals for relief from his pain, which he can no longer endure. He seeks only to die reconciled with God, the only love he has had; and he begs to be shown some sign of hope.

Notes:

1 It is the extremity of longing for union with God which causes the poet's suffering, and in this poem his appeal is addressed to God. This is made evident late on in the poem, in *bayt* 31.

2a Rūmī admits that his suffering is good for him (see the note on T XXIV, 45a); but hearts which are blind cannot see that.

4b *nūr-i muṣṭafā* "the Light of Mustafā" : the light of inner vision which provides sustenance and guidance to those travelling the mystical Path. See A. Schimmel, *Triumphal Sun*, pp. 284-285. According to Sufi doctrine, the "Muḥammadan Light" (*nūr-i muḥammadī*) is essentially identical to the Universal Intellect. See S. H. Nasr, *Introduction to Islamic cosmological doctrines*, p. 160.

5 The poet asks to be given strength before being tested, and not to be tried beyond his capacity. Compare the formula of supplication contained in Koran II, 286.

8a *nay* "reed-flute" : symbolizing the body or, as here, the soul. See the note on T II, 6a, and especially *Magnavī*, *Daftar* I, 1-13.

11a *gham* "Sorrow" : personification, presaging that of *andūh* in the second stanza.

munkir-i bas nakir "a highly odious detractor" : a pun on the names of Munkar and Nakir, the two ferocious angels who question the dead in the grave.

12a *tashnī'* "slander" : or "vulgar talk", anticipating the reproach that this poem is improperly worded for speech addressed to God.

14-18 Rūmī describes how the world is terrorized by *andūh*, personified (compare 11a above) as a vicious man-eating monster who is the poet's uninvited guest.

16a *chu zū 'l-fiqārī* "like a blow from *Zū 'l-fiqār* : this being the name of the celebrated two-pronged sword of 'Alī (see also T XIII, 17b and 18b).

17a Rūmī uses the rhetorical device of *ḥusn-i ta'līl* to suggest that it is Sorrow that made the sea bitter.

17b The poet further wonders how even Sorrow could have soured something as vast as the sea. Compare T VII, 36b.

18b Another *ḥusn-i ta'līl*, this one being commonplace. Dark-blue clothing was often worn by mourners, so the suggestion is that the sky dresses in blue as a token of sorrow.

19-23 In this charming passage the poet laments that the delicate souls of humans, all of which have known the joys of Paradise before they came to the lower world, should have to undergo suffering in earthly life.

The tone and the line of argument ("it is a shame") are uncharacteristic, but they are consistent with the poet's voice in this *tarjī'*: that of a helpless soul begging for mercy.

20a *salsabīl u tasnīm* "Salsabīl and Tasnīm" : two fountains from which the people of Paradise drink. See Koran, LXXVI, 18 and LXXXIII, 27.

25-35 In the third and last stanza, the atmosphere is even more urgent and intense than before.

29a *lāla* "tulip" : the red tulip is imagined as drowning in its heart's blood out of passion. Compare T I, 29.

29b *za'farān* "saffron" : a yellow face being a sign of sorrow, as for example in T II, 10a, III, 22b, and VI, 2b.

33a *kūh-i gham* "sorrow's mountain" : Rūmī imagines himself imprisoned beneath a massive weight of sorrow.

33b *yār-i ghārash* "his cave-companion" : meaning his devoted sole companion, as was Abū Bakr when he hid in a cave with the Prophet Muḥammad during their flight to Madīna; see Koran IX, 40.

35 Rūmī ends the poem as he began, by pleading for light and for guidance.

36 Rūmī's sorrow and yearning, he says, can never be adequately voiced.

XXVIII

Metre: *Rajaz-i muṣamman-i sālim* (as I, XXIII, XXIX)

--u- --u- --u- --u-

Summary:

1st stanza. The poet exults in God's attraction which draws him and all creatures heavenwards. The Earth is full of beauty; the Four Elements and all Creation bear the imprint of that irresistible power of love.

2nd stanza. God brings all hearts, minds and souls back to their origins, to their true selves, to real Existence. God uses stratagems to trap each soul, as with the Prophets, and then brings it to safety.

3rd stanza. Providence brings a remedy for every ill, and generously supplies every need. Yet those who, like Pharaoh, are proud and defy the Divine Mercy bring punishment on themselves. The humble, like Moses, are exalted.

4th stanza. God raises us to Heaven where our Spirits formerly dwelt with angels. Real, spiritual Love overwhelms us, cuts us off from all but God. If we humble ourselves, Divine Reality takes the place of our nothingness. Such is God's power of attraction, which kills to bestow eternal life.

Notes:

1a *mī-kashī* "pull us up" : this *radif* provides the keynote for the entire poem. Only the rhyme of the preceding syllable changes with each stanza. Yet Rūmī sustains the poem with a remarkable variety of rhymes and ideas.

3b *zā 'n-nūn* "Jonah" : literally, "He of the Fish", epithet of the Prophet Yūnus (Jonah), who was swallowed by a fish. See Koran XXI, 87.

The plight of Yūnus symbolizes that of the human soul, trapped in darkness owing to its folly, praying for forgiveness and deliverance.

āzar "fire" : alluding to Nimrod's attempt to kill Abraham. See the notes on T XVIII, 9b and 20a. There is also a *tajnīs* on the name of Abraham's father Āzar: see the note on T XVIII, 22b.

4a *sūkhta* "burning" : literally "burnt"; with longing for God.

5b This may mean that God busies men's hearts and heads with Him rather than themselves; or that He takes their lives, separating them all.

6-13 All phenomena serve as signs of God's Presence in the world.

7a *mī-damī* "you dawn" : more literally, "you breathe", "you blow"; but with "dawn" *damīdhan* has the meaning given. It also permits Rūmī to play on words with *ṣubḥdam*, "daybreak", and *ḥamdām*, "companion".

8b *kawṣar* "Kawthar" : a celestial pool; see the note on T VIII, 21b.

9b Love takes away all other cares; Intelligence registers all that happens.

10b As cupbearer who dispenses Divine Inspiration, the *Sāqī* distributes small measures ("goblets") from an infinite source ("the sea").

11-13 The four elements - air, earth, water, and fire - like all Creation, "convey messages" of God's Beauty and Power to those who contemplate them.

11a *saḥar* "dawn" : cf. *ṣubḥdam* ("daybreak") in 7a.

11b *mu'anbar* "amber-scented" : recalling the amber of Night in 6b.

15-16, 24-26 The dominant theme of the second stanza is that God leads to Himself different types of soul, here represented by Prophets.

15a 'isf-'i jān "the Jesus of the soul" : see the note on T II, 16a.
sarā...surayyā "Earth...Pleiades" : the distance between the extremes of
lowness and height is underlined with a *tajnīs*.

16 For the allusions to Moses, see the notes on T XIII, 17a and IX, 25b.

19 The point of this *bayt* and of 51-52 rests on the metaphysical meaning
of the Muslim testament of faith (*shahāda*), *lā ilāha illā 'llāh* ("No god
but God". The first two words of this phrase comprise a negation
(*nafy*); the latter two, an affirmation (*iṣbāt*). The negation pertains to
all beings insofar as they are contingent; the affirmation appertains
to the One Divine Reality, from which all contingent entities originate
and to which they must return. Rūmī shortens the *nafy*, *lā ilāha* ("No"),
to *lā*, and the *iṣbāt*, *illā 'llāh*, to *illā* ("But", "But for").

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Arabic letter combination *lā* (ﻻ) resembles that of a man upside-down.

19b *lā-rā ba-illā mī-kashī* "you bring 'No' to 'but for'" : non-reality
to Reality, like *nafy* and *iṣbāt*.

20 *nafs-i butkadha* "the soul's idol-temple" : the lower soul, or *an-nafs*
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masjid-i aqṣā "the Aqṣā Mosque" : the "Farthest Mosque" (see Koran XVII,
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23a-b *zāgh...ṭūṭī* "crow...parrot" : for another example of the crow and
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24a *maryam* "Mary": see the note on T XI, 69a.

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28a *tarjī'* "return" : or "*tarjī'*". The *tajnīs* highlights the poem's main theme, that of the return (*rujū'*) to God. Compare T XVIII, 2a.

29b *āb-i ḥayvān* "Water of Life" : see the note on T I, 16.

30b *insān...in sān* "human being...in this fashion" : an ingenious pun.

31b *ākhir zamān* "Last Days" : see the note on T VII, 24b.

32 In this *bayt* and the next, Rūmī must be addressing Shams-i Tabrizī, praising him for his humility and generosity.

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35-40 God offered Pharaoh the opportunity to rise to spiritual as well as worldly kingship, but Pharaoh refused to humble himself before God; hence his destruction and the victory granted to the patient and humble Moses.

36a *mī-baram* "I will set" : Furūzānfar follows mss. Ka, D, Kd and Ke in reading *man baram*, which means the same but stresses "I". Either reading is perfectly acceptable.

39 Moses fled from the city of the Pharaoh after unintentionally killing a man in a fight. See Koran XXVIII, 15-21.

40b Moses served Shu'ayb as shepherd for ten years when he took refuge in Midian and married one of Shu'ayb's daughters. See Koran XXVIII, 22-28.

41 As in 32, Rūmī suddenly addresses Shams-i Tabrizī rather than God.

41a *nāṭiqā* "rational soul" : this word is to be understood as *an-nafs an-nāṭiqā*. This is the rational, or human, soul, which distinguishes *homo sapiens*, endowing him not only with the faculties of the vegetable and animal soul but with the power to contemplate and act in relation to both worlds and to the supraformal as well as the formal realms of Being. See S. H. Nasr, *Introduction to Islamic cosmological doctrines*, pp. 257-260. Furūzānfar has the misprint, or misreading, *nāṭiqān*, "reasoning ones".

42 The wording of the third *band* or "tie-line" introduces a stronger note of urgency. The last stanza of the *tarjīf* is more intense in mood than the preceding ones.

44b Compare this *miṣrā'* with 21b above.

45b Every Spirit rejoices at its return to its heavenly home.

48a *sughrāq-i naw* "new flagon" : mss. Ic and Kc have *sughrāq-i tū*, "flagon of Yours".

48b *buraw* "Begone" : ms. Kc has *ki raw*; Furūzānfar has *budaw*, "Run away", which is probably a misprint since none of our mss. contain that variant.

49b *rabb-i a'lā* "the Lord Most High" : Koran LXXXVII, 1; XCII, 20. We are brought closer to God when humbled by Him. Rūmī may have in mind that while prostrating themselves in the ritual prayer worshippers say *subhān rabbik al-a'lā* ("Glory to my Lord Most High"). See also Koran XCVI, 19.

50b Compare T II, 13b.

51b *lā...ba-illā* "'No'...'But for'" : see the note on 19.

54 Here, as he approaches the end of the *Tarjī'*, Rūmī makes explicit the implicit message of 35-40, which is the principal didactic point of the entire poem: you must humble yourself if you wish to be exalted.

55b *maghz-i khar makhwar* "don't eat donkey brains" : the donkey represents the *nafs* or lower self; see the note on T II, 16a. The *tajnis* on *khar* and *khwar* emphasizes Rūmī's instruction to close the mind, as well as the eyes and ears, to all that does not lead towards God.

Masīḥā "the Messiah" : on Jesus and the donkey, see the note on T II, 16a.

56 Rūmī ends the poem as he began it, on a note of joyful exhortation. God's killing (*mī-kushī*) and attracting (*mī-kashī*) ("you draw [us] on") are inseparable, necessary, and to be welcomed by those who love Him.

XXIX

Metre: *Rajaz-i muṣamman-i sālim* (as I, XXIII, XXVIII)

--u- --u- --u- --u-

Summary:

1st stanza. The Perfect Man (Shams-i Tabrizī) is too powerful for cunning or learning to avail in place of total surrender. Few can resist his spiritual beauty. Those who love him are homeless, in exile from all else.

2nd stanza. The Beloved One is cruel to those who love him; they have no repose. Shams is breaking the poet's heart by refusing to pardon him.

3rd stanza. Since Shams-i Tabrizī appeared he has set the whole world dancing: Sufis, kings, and commoners. Some dance for religion, others for lower motives. Good and bad alike are tiny creatures in God's sight.

Notes:

This *tarjī'* is unique in that it is found only in Ka among the early mss. As with those *tarjī'āt* which are only in Ke, there are no stylistic or other signs that it is not authentic. A ghazal in *-ānagī* (D vii, p. 118) is found only in mss. Ke and Y. Furūzānfar's version of T XXIX has several misreadings, but only those in *bayt* 5 are of semantic importance.

1 This *bayt* may mean that Rūmī's attempts to compromise with those in his circle who disapprove of Shams - perhaps by spending less time with him - has only increased his yearning to be with Shams and his friends.

1a *shīr* "a lion" : Shams-i Tabrizī; cf. T I, 17a.

3 Nobody who is spiritually "manly" can fail to love the Universal Man.

3a *rustam-i dastān-i nar* "Rustam, manly son of Zāl" : *Dastān* is another name for Zāl, father of Iran's most renowned hero of legendary times.

4 This line is aimed at those who do not love Shams, who are insufficiently resolute in spiritual endeavour, and who are fragmented (*ṣad-shāna*), not "all of a piece" (*yakī*).

5b *gar durr kunadh durdānagī* "if a pearl behaves like society's dregs" : that is, if someone misbehaves or fails to live up to his potential. *Kunadh* represents F's correction of the ms., which reads *kazadh* (= *gazadh*, "bites"). For *durdānagī*, he has *dūdānagī*. That is probably a misreading or misprint (despite the match with *yakdānagī* in 2a) but has a reasonable meaning: "if a pearl acts like a two-bit stone".

6-22 The rest of the poem, except 7 and 23-24, is addressed to Shams.

7a *jām-i jam* "Jamshīd's cup" : the mystical goblet, symbolizing the fully enlightened heart, in which the whole universe can be seen. See also the notes on T XIII, 39b and XV, 15b.

9b Shams makes all plans and schemes go awry, is uncompromising, and prefers the company of those whose devotion is reckless and total.

10a *qulf* "lock" : this appears to reflect the eccentric pronunciation of *qufl* by a member of Rūmī's circle, affectionately adopted by the poet; or, as Furūzānfar suggests (*Dīvān* vii, p. 390), a colloquial or a regional pronunciation; cf. *Dīvān* v, ghazal 2606, bayt 27638.

13b With concision and poetic genius, Rūmī expresses several ideas in one hemistich (*miṣrāʿ*). The sea, with its mineral and animal riches, signifies bounty. To raise dust from it here implies surpassing it in generosity. Moses likewise raised dust from the seabed when racing over the Red Sea with the Children of Israel (Koran XX, 77-78, etc.).

14a *sham'-i aflāk ū zamīn* "Torch of heaven's spheres and Earth" : the same epithet is used of Shams in T I, 3a.

rūḥ al-amīn "Trusty Spirit" : the Archangel Gabriel, bearer of the supreme Trust (*amānat*) of Divine Revelation.

15a *mī-juvadh* "seeks" : a variant form of *mī-jūyadh*.

15b Shams does not reveal all his qualities in the lower world.

16 This, the second *band* line, appears to provide some indication as to the circumstances in which the poem was composed. Shams has been offended and is refusing to pardon Jalāl ad-Dīn. This shows that the poem may have the purpose of placating him as well as teaching others about *insān-i kāmīl*.

16b *khusraw* "Sovereign" : see the note on T VIII, 9b.

17-23 *raqṣān shudha* "started dancing" : the choice of this *radīf* commits the poet to a single theme for the whole stanza. Compare T XXVIII where he uses a single *radīf* for the entire poem.

18a *ṣafrā-am az sawdā-yi tu* "I'm bilious with passion for you" : Rūmī has many *tajnīs* or puns on *ṣafrā* and *sawdā*. See the note on T II, 10a.

21 The poet draws a contrast between two kinds of people who dance: profane dancers, whose desires are worldly, and those who figuratively or (as in the Mawlavī *samā'*) literally dance in a spiritual manner.

22 The perfect saint's appearance makes all Creation inwardly rejoice.

22a *āftāb-i nīkuvān* "Sun of the Goodly" : Shams-i Tabrizī; see the note on T XXVIII, 47a.

23a *tabriz* "Tabriz" : the home town of Shams ad-Dīn Tabrizī.

23b *az rū-yi ma'nī ū nihān* "essentially and inwardly" : i.e. not literally; meaning "without anyone seeing, under unseen influence"?

24 The *Tarjī'* concludes with the message that the essential reality of the Universal Man, and the domains of the spiritual world, far surpass all that ordinary mortals can possibly imagine.

XXX

Metre: *Hazaj-i muṣamman-i sālim* (as XI, XVI, XXXI, XXXIII, XXXIV)

u--- u--- u--- u---

Summary:

1st stanza. Rūmī praises the character and learning of Shams-i Tabrīzī, likening him to several lovely things - even to God's forgiveness. All the world loves the Perfect Man and depends on him for happiness. The poet bids him be kind to those suffering for him.

2nd stanza. The Perfect Man is the personification of beauty and generosity. Rūmī asks to be with him. Shams is all, the poet is nothing. When they are together there is no duality and they are one. Shams is *Sāqī*; Rūmī asks him for wine which will unite the circle of friends.

3rd stanza. Shams is alone, yet enchants all who see him. Rūmī depicts him as cruel, haughty, mysterious. His beauty demands that one be ready to sacrifice all. Rūmī finds his own verse inadequate to praise Shams. He has passed from the world to Beyond-Being.

Notes:

1 The poem is in praise of Shams-i Tabrīzī as the Universal Man; but this does not become fully apparent until *bayt* 5 is reached.

3b *gardūn-rā bugardānī* "make the heavens whirl" : cf. T XXIII, 31b.

5a *'aql-i kull* "the Universal Intellect" : see the note on T XI, 61a.

5b This superlative praise of Shams-i Tabrīzī's good nature seems designed to defy the opinions of those who found him disagreeable.

8-9 The Universal Man, Rūmī contends, benefits even those whom he appears to harm; and his actions affect everyone.

8b *'ishqash* "love for it" : this combination of sounds, with repeated *sh*, would normally be eschewed by poets as being cacophonous.

10b Compare T II, 2b. The confectionery is taken up again below, in 14.

12a This *miṣrā'* indicates that the poet's purpose in the poem is to unlock the treasury of the Spiritual Master's guidance and generosity.

13b *ṭuḡhrāyī* "at your command" : that is, "subject to decrees signed with your *ṭuḡhrā'*", the *ṭuḡhrā'* (modern Turkish: *tuğra*) being a complex ornamental calligraphic flourish representing the name of a ruler or official. Compare *tawqī'ast* ("signed decree"), in T XXII, 14b.

14 See the note on 10b.

16b *ḥinī* "henna" : a fine *ḥuṣn-i ta'līl* or aetiology. Many Muslim brides adorn themselves with henna. Earth is reddish-brown, the colour of henna, and awaits the springtide rain as a bride awaits her wedding.

18a *naqd* "on the nail" : i.e. "there and then"; literally "cash". The same expression occurs in T XX, 2b.

19a *lā yaḥṣul* "profitless" : ms. *le* has *bī-ḥāṣil*, with the same meaning.

20a *mukhlīṣ* "yours alone" : literally, "sincere", "loyal".

21b *taṣarrufhā* "all self-possession" : ms. *Ke* has the improbable plural *taṣavvufhā*, "Sufisms".

22b The chewer of sugarcane is the sweet-voiced parrot, whose song is said to tell of Divine mysteries.

23b *fardāyī* "procrastination" : Rūmī, who more often uses this word as an adjectival noun to mean one who makes promises for the morrow, or who eagerly awaits the morrow (or the Last Day). In his glossary of the *Divān*, vii, p. 382, F cites six more incidences of *fardāyī* from Rūmī.

25a *salām 'alayka* "Greetings to you" : the standard Muslim greeting. The first syllable of *'alayka* needs to be long in order to scan; the same applies in 30a, 31a, and 31b.

26b *kūh-i Uḥud* "Mount Uḥud" : a mountain near al-Madīna, near which a famous battle was fought between Muslims and Quraysh in the year 3/625.

27 The poet is probably addressing the detractors of Shams-i Tabrīzī.

27b For Rūmī, gently scratching the head is a way of caressing a friend (T X, 36b) or of relaxing in order to think (T XIX, 3a).

28b *ranjūr-rā* "the suffering" : Kd and Ke have *bīmār-rā*, "the sick".

30a *salām 'alayka* "Greetings to you" : see the note on 25a. Grammar demands the plural form *salām 'alaykum*, since Rūmī is addressing the *mushtāqān* or "yearning lovers". The singular is used because the plural will not scan.

33 There is no indication as to who the "new guests" may be. However, the poet is alluding to a traditional act of hospitality towards guests: to sacrifice an animal - preferably a home-raised one - to feed them.

34b People who refuse to sacrifice themselves for love's sake are not pure or acceptable, says Rūmī. The meat of animals not sacrificed according to the *sharī'a* or Holy Law is legally reckoned as carrion (*murdār*) and impure.

35 Rūmī now addresses himself, finding his own words lacking in flavour despite the proximity of the source of inspiration.

36 The poet concludes by declaring that he has attained to witnessing archetypal entities (the "desert whence entities spring"), the contemplation of which brings ecstasy. The implicit affirmation is that he understands things about the Perfect Man which others do not.

XXXI

Metre: *Hazaj-i muṣamman-i sālīm* (as XI, XVI, XXXI, XXXIII, XXXIV)

u--- u--- u--- u---

Summary:

1st stanza. Rūmī bids the *Sāqī* taste the illuminating fire of longing for annihilation in God. Closeness to God comes not from asceticism but from drinking Love's wine. Union with God frees one from the soul's tricks and states. Rūmī won freedom through following Shams-i Tabrīzī.

2nd stanza. The poet yearns to be reunited with Shams, who changed him from a cold man to one lost in a love which yet proved insufficient to keep Shams in the world. Shams tells him in a dream that they are together although parted, thanks to spiritual intoxication, which suppresses reason and raises the Spirit to vision. Shams represents endless light and beauty.

3rd stanza. Drinking alcohol brings God's punishment. Rūmī asks Shams-i Tabrīzī, the *Sāqī*, for deliverance from the world's darkness and a place at his party where Sufis are drunk with ecstasy. There Shams, the Perfect Saint, shines with the matchless splendour of his intellect and inner vision.

Notes:

1-2 The poem's opening message is that Divine Love purifies and vivifies the heart, releasing the God-given secrets latent within every human heart and enabling it to "smell the perfume of Eternity".

1a *sāqī* "*Sāqī*" : see index and glossary. From the context it seems likely that Rūmī is using the epithet for a member of his circle.

'*ūd-i khām* "raw aloes-wood" : a type of fragrant wood used as incense.

"Raw" implies the presence of moisture in the wood (normally bone-dry when used for burning), which would cause denser smoke. "Smoking of the heart" implies passion and suffering, in this case for God.

4 When the darkness of the individual self disappears, the dazzling light of undifferentiated Truth bursts through.

5 Here Rūmī rhetorically addresses his message to an ascetic, comparing the way of *zuhd* or detachment unfavourably with that of love.

5b The phrasing of this *miṣrā'* has a quasi-proverbial tone comparable to that of, for example, T XI, 64b and 67b.

7-10 Bayt 7 and the three which follow it apparently invite the *sāqī* of bayt 1 to imagine himself united with God after drinking spiritual wine, and achieving spiritual maturity.

7a *juft...ṭāq* "Friend...portico" : there is another *tajnīs* on these words, which also mean "paired" and "single", below in 9b.

ravāq-i ū "his portico" : or, "his pure [wine]"; another pun.

7b *chu khalkhālī barān sāqī* "you are just like an anklet on that shin" : a pun. The phrase can also mean "you are like an anklet on that cupbearer".

8b This reinforces the message of bayt 2.

9b *juft...ṭāq* "at one with...arch" : compare the wordplay in 7a.

11-12 After a flight of imagination, Rūmī here brings the person whom he is addressing back to the inadequacy of his present state.

13a *yakī shāhī ba-ma'nī ṣadh* "One king, in truth a hundred" : Shams-i Tabrīzī (see 15a). Rūmī means that as a "spiritual king", Shams is worth a hundred worldly monarchs *ba-ma'nī* ("in truth", or "in terms of spiritual values").

14 Continuing the argument of 11-12.

14a *shāh-i ins ū jān* "King of jinn and men" : this title would normally pertain to God, but here may mean Shams, the "king" in 15a.

17b *yaktāyī... dūtā... yaktāyī* "oneness...doubled up...loneliness" : the play on words is continued with *dūtā* ("double") in 18a. Compare the similar wordplay in T XXXII, 15.

19b *iqlīm-i bī-jāyī* "clime of nowhere" : the "unseen" world beheld by those granted gnosis.

21a *aflāṭūn* "Plato" : in the Islamic world, Plato is often cited as a champion of rationality.

qānūn "rigour" : literally, "regulation".

22 Here the poet describes himself as having been a person as cold and hard as marble before he met Shams: undoubtedly a case of poetic exaggeration.

23b *sawdā-yī ṣafrāyī* "a wan man's passion" : for the meaning of a similar *tajnīs*, see the note on T II, 10a.

24 As can be seen here, Rūmī blamed himself for the final disappearance of Shams-i Tabrīzī, accusing himself of having had insufficient commitment.

25 The poet recounts a dream. In it, Shams consoles Rūmī, telling him that despite appearances they are not parted.

26-28 The subject of these lines can only be Shams-i Tabrīzī, the *mihtar* or "great man" of 25a.

28b *hama* "all" : Furūzānfar reads *hamī* (present or continuous verb suffix, here duplicating that in *mī-khwāhadh*), not found in our mss.

29-31 These lines may be connected with the dream mentioned in 25.

33 Considering the vast number of allusions to drunkenness in Rūmī's *Divān*, it is most important to note the resounding warning given here that the drinking of alcohol entails severe Divine punishment. The drunkenness praised by Rūmī is spiritual ecstasy, for which intoxication is a metaphor.

34b *burhānī...burhānī* "are proof...will you...deliver" : yet another ingenious *tajnīs*.

35 Here it is Shams-i Tabrīzī who is addressed as *Sāqī*.

38-40 Rūmī sings the praises of irrationality.

39 *ki bar mālīm sablat-rā* "that we may 'massage our moustaches'" : the expression evidently indicates doing justice to a banquet.

41 The poet turns to praise of selflessness and sincere love.

42-46 Rūmī concludes the *Tarjī'* by eloquently extolling the Universal Man (*insān-i kāmīl*), personified for him by Shams-i Tabrīzī.

42 The *gawhar* (pearl, or essence) of 42a is the Universal Man (*insān-i kāmīl*), who is beyond (*azān sū-tar*) even *bī-khwīshī* (selflessness, or ecstasy). Being the true self of each individual, he pertains to *baqā* rather than to *fanā*.

44b Universal Man is a subtle essence (*gawhar*; see 42a) whose majesty could destroy even hard and precious mineral gems (*gawhar-i kānī*) of this lower world.

45b Since the Universal Man is the true self, and Shams is the Universal Man, to sever relations with oneself is to lose connection with one's real self. Rūmī means that this is what Shams's enemies have done. Compare T XVIII, 48.

46a *tabriz* "Tabriz" : the hometown of Shams-i Tabrizī - see the note on T XXI, 23a.

46b *shāh...shāhīn* "king...falcon" : a final play on words.

darīn taṣvīr-i insānī "in this human guise" : Shams-i Tabrizī being one manifestation of the Universal Man.

XXXII

Metre: *Ḥazaj-i muṣamman-i akhrab-i makfūf-i maḥzūf* (as XII, XXVI)

--u u--u u--u u--

Summary:

1st stanza. Rūmī urges one of his circle to devote himself sincerely to the mystical Path which leads to eternal joy. He praises Shams, the Sāqī who dispenses the pure spiritual wine, and expresses his devotion.

2nd stanza. The Universal Man is generous in nurturing lovers' souls. He manifests the Light of God. If people understood this, they would love such a saint and long for his company. He is ever ready to receive them.

3rd stanza. Rūmī defends Shams. There is nobody superior to him; any fault that one may find is one's own fault mirrored by him. The wonder is that men who claim to seek the Reality fail to recognize, or submit to, the Universal Man who is the gateway to Reality.

Notes:

1-2 Rūmī addresses an individual, probably a member of his circle, in whom he detects a lack of enthusiasm for the Path, his mind being elsewhere. In some poems Rūmī addresses people by honorific titles while admonishing them. See, for example, ghazal 3128 (D vii, p. 16):

Tu har chand ṣadrī, shah-i majlisī / zi hastī narastī darīn maḥbisī.

3 The poet's advice is to look for one's true (i.e. spiritual) origins and strive to realize one's potential in pursuit of that quest.

3b *zi uṣūlast* "comes about through the roots" : Furūzānfar, following the majority of mss., has *zi vuṣūlast*, "comes from attaining [to God]".

5a *vīrāna ba-chughdān buguzār* "leave the ruin to the owls" : that is, "let others seek the transient hopes and good of this world".

8-9 The Sufi rejects the world's gross pleasures and false ambitions.

9b *dabdaba va ṭanṭana* "powerful fluttering" : splendid onomatopoeia.

murgh-i havāyī "the fowls of the air" : a metaphor for those whose goals are celestial.

10a *in ham buguzasht* "This too has passed" : these words mark an important transition. Bayts 10-24 are addressed to Shams-i Tabrīzī, "who cannot be bypassed" (note the wordplay on *guzar* and *buguzasht*).

11a The *miṣrā'* gains power from multiple assonance:

ān bādha-'i shāhāna-'i mardāna bugardān.

11b *jānbāz* "reckless" : but Rūmī probably also intends a pun giving the second meaning "open soul". A rather similar *tajnīs* occurs in T V, 24b.

14a Rūmī states that Shams claimed the rank of *zāhid-i vaqt*, "the [greatest] ascetic of the age".

14b The poet affirms his faith in Shams's claim, but with a strong note of paradox which in another context could be read as sarcasm.

15 Rūmī is happy to be solitary in his love for Shams-i Tabrīzī.

15b *dū-tāyī* "under-robe" : playing on words with *yaktāst* ("is alone") of

15a. Compare T XXXI, 17b.

17a *ism u musammā* "name and named" : that is, "all existent things" (named) and the archetypes whence they originate (name)". Both are sustained by *Nūr-i Muḥammadī*, the Light of the Universal Man. Cf. R. A. Nicholson, *Studies in Islamic mysticism*, p. 93, on this aspect of the metaphysics of al-Jīlī. The above interpretation relates this *miṣrā'* to the point made in 3b above. The same idea is expressed in similar fashion in *Dīvān* I, p. 98, ghazal 98, bayt 1101 (also misquoted by Aflākī; see F's note at *loc. cit.*):

Ay az nāzarat mast shudha ism u musammā

ay yūsuf-i jān gashta zi labhāt shakarkhā.

18a *In qisṣa ki gāv āmadh u khar raft* "this cock and bull story" : literally, "this story, that the bull came and the donkey went".

19b *Vāmiq u 'Aḡrā* "Vāmiqs and 'Aḡrās" : the lovers whose story is recounted in the romance *Vāmiq u 'Aḡrā*; the best-known version in Persian is by 'Unṣurī.

20a *jū-yi may ū shīr* "streams of wine and milk" : an allusion to streams in Paradise - see Koran LXVII, 15.

20b *jannat-i firdawsī* "you are Garden of Paradise" : Koran XVIII, 107.
sidra-'i khazrā "green Lote-Tree" : see index and glossary.

22 Rūmī now addresses Shams-i Tabrizī as *Sāqī*.

29a On the meaning of scratching the head, see the note on T XXX, 27b.

30-31 Rūmī here speaks of his state of infatuation with Shams: being inspired by Heaven above, it cannot but be blessed.

32 The *band* line introduces the theme of the poem's final stanza: how people fail to realize Shams-i Tabrizī's greatness. Rūmī challenges those who oppose Shams to go and meet him. Compare T XXIV, 30-34.

33-34 The poet declares Shams to be the greatest of saints. Those defects which they claim to find in him are really their own faults, reflected in him as in a mirror. Cf. the note on T IV, 31a.

35-42 Rūmī reprimands Shams's adversaries and urges them to realize the terrible error they have made.

40-42 Because of their envy and ill-will, the enemies of Shams-i Tabrizī fail to see that they already have all that they need.

42 Rūmī ends on a note of wondering reproach, reinforced by a threefold repetition of '*ajab* ("wonder"); the antithesis of *shāh*, "kings", and *gadhā*, "beggars" harks back to the *shāhanshāh u baglarbag* of 1a.

XXXIII

Metre: *Hazaj-i musaddas-i mahzūf* (as XXXIV, XXXV, XXXVI)

u--- u--- u--

Summary:

1st stanza. Rūmī bids his followers forsake evil thoughts and deeds and resist the enticements of this world, seeking the Eternal Truth with single-minded devotion. If they are meek and patient, God will provide for them and bear them aloft to Heaven as motes rise towards the sun.

2nd stanza. Rūmī seeks the aid of Shams, the Perfect Man, in illumining the heart. All are in need of him. The spiritual traveller must be persistent, keeping to his own concerns and looking for the help that comes from God.

3rd stanza. The poet describes the *Sāqī*, Shams-i Tabrizī, who tends the garden of esoteric meanings. He delineates the effects of the spiritual wine given out by the *Sāqī*, which brings blessed life to the heart.

Notes:

1a-b *namānī...namānī* "be left...remain" : this word constitutes the *radīf* or refrain of the poem's opening stanza; in several *bayts* the poet uses the expression *az [chīzī] māndan*, "to lack, or fail to achieve, [something]". This range of meanings enables Rūmī to warn both eloquently and repeatedly that those who disobey God will ultimately suffer loneliness, loss, and failure.

2b *'azrā* "virgin" : also the name of the heroine of the Persian romance of Vāmiq and *'Azrā*. See the note on T XXXII, 19b.

3a *dar dūz* "Fix" : literally, "sew on"; ms. N has *bar dūz*, avoiding the repetition of *dar*.

4b *dīlbar-i zībā* "lovely Sweetheart" : in this instance the epithet refers to God Himself.

6a-b *mawlā...mawlānā* "protégé...our Divine Master" : playing on two words with related but opposite meanings. A *mawlā* can mean either a person who receives protection, or one who gives it. *Mawlānā* later - in the work of his son Sulṭān Valad, for example - became (and remains) an epithet of Rūmī himself; but it would be anachronistic to understand the word so here.

7a *hamchu zar* "yellow" : literally "like gold"; but the meaning is "sad, anxious", related to *ṣafrā*, "bile". See note on T II, 10a; cf. III, 22b. *sīm* "money" : literally, "silver", to match with *zar* ("gold") here and *sīm* in the next half-line.

7b *sīm...sīmā* "silver...enchantment" : the *tajnīs* reinforces the poet's argument. As often elsewhere, the poet uses *īn* ("this") to refer to worldly things, those close to hand (cf. Arabic *dunyā*), *ān* ("that") for those of the world above (cf. Arabic *ākhirā*).

11 Here Rūmī contrasts the humble motes of dust (*zarra*), which rise towards the sun, with the heavy earth (*khāk*) which is trodden underfoot.

12b *māh-i bī-hamtā* "matchless Moon" : as in 4b, 6b and 9b, Rūmī refers to God by a poetical epithet.

13b *'urvat al-vuṣṣā* "the most firm handle" : i.e. strong faith in, and submission to, the One God. The term is derived from Koran II, 256 and XXXI, 22.

14b This *miṣrā'* has the flavour of a proverb. Compare 21b below: also, for example, T XL, 24b.

15-23 In the first half of the second stanza, Rūmī addresses Shams-i Tabrizī. As so often, this change comes unannounced.

16a *al-ḥamdāt* "'Praise be' for you" : meaning that Rūmī and his friends say for Shams-i Tabrizī either *al-ḥamdu li-llāh* ("Praise be to God") or *al-Fātiḥa* (also known as *Sūrat al-Ḥamd*), which is the opening *Sūra* of the Koran.

16b This phrase and *Sūra* are held to protect those who recite them.

17-20 Here Rūmī describes the rôle of the Universal Man (*insān-i kāmīl*) as intermediary between Heaven and Earth, illuminating and inspiring every human soul.

21b Another proverbial saying. It is interesting that Rūmī is prepared to cite a saying which evinces a townsman's disdain for the peasant or yokel.

23a *chu zarrāt* "like motes of dust" : repeating a motif from 11a above.

24-27 Rūmī here reverts to addressing and counselling his audience.

24b *Ḥātim* "Ḥātim" : the noble Arab Ḥātim-i Ṭā'i; see index-glossary.

25a This proverbial saying means "Do not seek anything beyond what properly pertains to you". Equivalents are found in Ḥāfiẓ, 'Aṭṭār, and other classical writers: see L. P. Elwell-Sutton, *Persian proverbs*, London 1954, p. 21. Compare this Turkic proverb, from the *Dīwān lughāt at-Turk* of Maḥmūd al-Kāshgharī (ed. B. Atalay, II, p. 137): "*yoğurqanda artuq azaq kösülse üşiyür*, "A foot gets cold if stretched beyond the quilt". Comparable also is the purport of the following *Ḥadīth*, related by at-Tirmidhī on the authority of Abū Hurayra: *Min ḥusn islām al-mar' tarkuh mā lā ya'nih* ("Part of the goodness of a man's Islam consists in his leaving alone that which does not concern him").

25b *kisāyī* "Kisā'i" : of the several well-known men of that name, it is most likely that the poet had in mind 'Alī ibn Ḥamza al-Kisā'i (d. ca. 189/805), famed as an authority on philology and Koran reading.

15-23 In the first half of the second stanza, Rūmī addresses Shams-i Tabrīzī. As so often, this change comes unannounced.

16a *al-ḥamdāt* "'Praise be' for you" : meaning that Rūmī and his friends say for Shams-i Tabrīzī either *al-ḥamdu li-llāh* ("Praise be to God") or *al-Fātiḥa* (also known as *Sūrat al-Ḥamd*), which is the opening *Sūra* of the Koran.

16b This phrase and *Sūra* are held to protect those who recite them.

17-20 Here Rūmī describes the rôle of the Universal Man (*insān-i kāmīl*) as intermediary between Heaven and Earth, illuminating and inspiring every human soul.

21b Another proverbial saying. It is interesting that Rūmī is prepared to cite a saying which evinces a townsman's disdain for the peasant or yokel.

23a *chu zarrāt* "like motes of dust" : repeating a motif from 11a above.

24-27 Rūmī here reverts to addressing and counselling his audience.

24b *Ḥātīm* "Hātīm" : the noble Bedouin Ḥātīm-i Ṭā'ī; see index-glossary.

25a The meaning of this proverbial expression is "Do not seek, or concern yourself with, anything beyond what properly pertains to you". Compare this Turkic proverb, from the *Dīwān lughāt at-Turk* of Maḥmūd al-Kāshgharī (ed. B. Atalay, ii, p. 137): "*yogurkanda artuḡ azaḡ kösülse üşiyür*, "A foot gets cold if stretched beyond the quilt". Comparable also is the purport of the following *Ḥadīth*, related by at-Tirmidhī on the authority of Abū Hurayra: *Min ḡusn islām al-mar' tarkuh mā lā ya'nih* ("Part of the goodness of a man's Islam consists in his leaving alone that which does not concern him").

25b *kisāyī* "Kisā'ī" : of the several well-known men of that name, it is most likely that the poet had in mind 'Alī ibn Ḥamza al-Kisā'ī (d. ca. 189/805), famed as an authority on philology and Koran reading.

26a *mār...mā-rā* "a serpent...to us" : a *tajnis*.

yār "friend" : or "helper"; see the following half-line.

26b 'aṣāyī "you are the Rod" : the staff of Moses helped God's cause, but became a serpent which devoured the snake-like apparitions conjured up by Pharaoh's sorcerers. See the note on T XI, 73.

27a This echoes the message of 13b, again in the stanza's penultimate line.

28a Literally, "We have posted a look-out for the third *tarjī*".

28b *rujū'* "returning" : playing on words with *tarjī* in 28a.

yār "our Friend" : Shams-i Tabrizī, for whose return the poet has appealed in the second stanza.

29-34 These lines are addressed to Shams as Universal Man (*insān-i kāmīl*).

29b *naḍīmī* "you are its boon-companion" : that is, "you can be counted upon to sustain the lonely soul". The word appears again as *naḍāma* in 40a.

31 The essential being of the *insān-i kāmīl* is imperishable.

31a *khūbān* "this world's fair ones" : literally, "the fair ones".

32-41 In this ten-line passage, part or all of every *bayt* (indicated in our translation by the use of italics) is in Arabic. The *Divān* contains numerous ghazals entirely in Arabic, and it is apparent that Rūmī also enjoyed composing macaronic verse incorporating lines, phrases or words in Arabic, Turkish or Greek.

33a *suhaylī digarī* "another Canopus" : meaning "another brilliant star"; see index-glossary.

33b Certain stars were believed to exert spiritual, psychic or physical influence upon sublunar entities.

36b *sharābuk* "thy wine" : perhaps the wine furnished by the *sāqī* or cupbearer (see 35a), meaning Shams-i Tabrizī as "Universal Man". Compare *bayt* 20 above.

37a *ḥayāt* "life" : Furūzānfar follows ms. D which reads *ḥabāb* "bubbles".

39 The "wine" of spiritual inspiration turns a constricted heart into a spacious, verdant plain: that is to say, it opens up new and unlimited vistas of delight and contemplation.

39b The Arabic letter *mīm* contains a very small hollow, thus: *م* .

41a *yusqawna raḥīqan* "They are poured a wine exquisite" : a paraphrase of Koran LXXXIII, 25, concerning the blessed in Paradise. The full *āya* reads *yusqawna min raḥīqin makhtūm* "They are given to drink of an exquisite wine, sealed". Rūmī's implicit message is that the "wine" tasted by the Sufis in their earthly lives not only is a foretaste of the wine of Paradise but also partakes, by virtue of its subtle nature, of the nature of Paradise.

nūsh mī-kun "Keep drinking" : the phrase may also be read with a different vocalization as *nūsh-i may kun*, "Drink wine".

41b *zā 't-taḥaddus* "those who are content with talk" : more literally, "the possessor of discussion".

kalīmī "listener" : literally "my interlocutor".

42 The poem concludes, as did the second stanza, with an expression of Jalāl ad-Dīn's longing to see Shams-i Tabrizī.

42a *āftāb āmadh ghulāmash* "the sun is but a servant" : another of the poet's innumerable allusions to the meaning of Shams's name (see the note on T I, 13a).

XXXIV

Metre: *Hazaj-i musaddas-i mahzūf* (as XXXIII, XXXV, XXXVI)

u--- u--- u--

Summary:

1st stanza. Within the hearts of those who turn away from worldly life, there "unfolds" an inner world. The only real journey man can make is this change of state: to enter the spiritual world within him. That world, magical and imperishable, is a foretaste of Paradise.

2nd stanza. God manifests Himself in multiple forms, each being potentially a door to gnosis for those seeking Him. Still, His all-transcending Might and Glory demand that He be shrouded in countless veils of mystery.

Notes:

1 Rūmī's "world within a world" has two possible connotations: either the Sufis' realm of mystical experience or, more specifically, the author's own experience of profound affinity and ecstasy resulting from his relationship of mutual mastery and discipleship with Shams-i Tabrīzī.

3a *afsāna-gūyān* "story-tellers" : this expression is probably to be understood in an unfavourable sense, *afsāna* generally having for Rūmī the connotation of vanity. If so, Rūmī means that his magical inner world (or that of Sufis in general - see *bayt* 1) is protected by people whose false tales repel those who might otherwise have wished to join his circle.

3b *ash'ār-khwānī* "poetry-reading" : or possibly "composition of verse". Rūmī implies that those who are strangers to his mystical world will not understand his poetry, which springs from and is part of that world.

4a *chughd* "owl" : traditionally a bird of ill omen in the Middle East.

5a *baraftan chūn buvadh* "What is it, to go there?" : or, "Of what does travelling consist?". In 5b the poet suggests that true travelling is inward, not outward: that is to say, it means a change of state, not of location. Compare this Latin dictum from Horace, *Epistolae* I.11 : *Caelum, non animum mutant qui trans mare currunt* ("They that run across the sea change setting, not mentality").

6-7 Rūmī uses two telling images to illustrate the point made in 5.

6a *pā bar jāy mānda* "rooted to one spot" : literally, "with its foot [stuck] in [one] place".

8a *az* "with" : literally "from". The reading appears suspicious since it does not scan (as *bā*, for example, would) but the mss. give no variant.

10b This *miṣrā'* may signify that his spiritual love has created for the poet a "Heaven on Earth" (*khāk*); or else that for him Paradise seems to have sprung from the presence of Shams, an earthly man (*khāk*).

11 Rūmī speaks of the "resurrection" of the "dead" or lukewarm human soul through spiritual inspiration.

11a *yukhrīj ḥayya min mayyit* "He raiseth quick from dead" : the poet has adapted the wording of the Koranic phrase (VI, 95; X, 31; XXX, 19) *yukhrīj al-ḥayy min al-mayyit*, "He raiseth the quick from the dead".

12a *qaṭra-'i āb* "a mere drop of fluid" : literally, "a drop of water". For the same idea compare, for example, Koran XXIII, 12-14; XXXVI, 77; LXXV, 37; LXXVI, 2; LXXXVI, 5-7.

12b *qubādhi* "a Qubād" : that is, a monarch. See the note on *Kayqubād* at T VII, 26b.

rustamī "a Rustam" : that is, a champion warrior. Rustam is the greatest hero of the *Shāhnāma*, the Iranian national epic champion set down in definitive form by the poet Firdawsī. Cf. T XXIX, 3a.

13a *nadīdham* "I have not seen" : expressing wonder, as in XXIII, 1a.
az badh-i khayālī "from the void of imagination" : probably meaning, "from within the cosmos, which ultimately is a mere illusion". Alternatively, the phrase may mean that the inner paradise described in this poem is the product of imagination in the positive sense of Creative Imagination, the process whereby the power of *himmat* or spiritual concentration produces the desired effect in the world of phenomena. On this subject see H. Corbin, *Creative Imagination in the Sufism of Ibn 'Arabī*, Part IV: Theophanic Imagination and Creativity of the Heart (pp. 216-245).

15 *durri* "Pearl" : in this and the following *bayt*, Rūmī addresses Shams-i Tabrizī. There is no means of knowing whether the poem originally contained two or more complete stanzas; the poem ends with *bayt* 16 in all five of the mss. consulted.

16b Two mss., Kd and D, have *jafā andar jafā andar jafāyī*, "You are cruelty in cruelty in cruelty". This would mean that Shams-i Tabrizī's ability to communicate mystical knowledge (*bayt* 15) was belied or concealed by his harsh behaviour (*jafā*: *bayt* 16). This is an acceptable interpretation but the preponderance of mss. favours the other reading.

XXXV

Metre: *Hazaj-i musaddas-i mahzūf* (as XXXIII, XXXIV, XXXVI)

u--- u--- u--

Summary:

1st stanza. Shams-i Tabrizī, the Universal Man, is a manifestation of Divine Bounty and Glory. Those seized by love for him are helpless. He is a spiritual king; all souls owe allegiance to him.

2nd stanza. Shams is a light from the World of the Spirit, and a king to whom all must pay tribute. He gives warmth to all souls, and they commune inwardly with him. Rūmī rhetorically sets Shams-i Tabrizī above the Prophets Joseph and Jesus.

3rd stanza. The entire Universe wonders at the beauty and bounty of the Universal Man. Love itself tells the poet of its passion for Shams. All should go to "Tabriz", meaning the place whence Shams's light came.

Notes:

1a The poem is addressed to Shams-i Tabrizī, as becomes clear in *bayt* 8. Rūmī praises him as personification of the *insān-i kāmīl*, Universal Man.

1b *farr-i zātī* "glory of the Essence" : or *farr-i zātī*, "glory of Essence you are". Either is possible: while *bayts* 3-4 speak of Shams in the third person, in the rest of the poem he is addressed in the second.

3a Compare T I, 22b.

4b *va* "and" : *Furūzānfar* follows mss. Kb and Ke, which have *zī*, "from".

6b *zakātī* "poor-tax" : see the note on T VIII, 26b.

8 On Rūmī's chess symbolism, please refer to the note on T VIII, 34.

8b *shūristān* "salt marsh" : compare the pun on *shūr kunīm* in T XXII, 1a.

9b Taken literally, this statement appears unsound. The meaning probably intended, however, is not that souls are compounded (*majmū'ast*) from Universal Man but that their attributes are derived from him.

10a *tabriz* "Tabriz" : hometown of Shams-i Tabrizī, see the note on T XXIX, 23a. The city is mentioned twice more in this *Tarjī'*: 18a and 33a.

10b *tī* "empty" : a contracted form of *tahī*.

11 The translation is tentative. The message seems to be that the man who practices outward piety is fair game for the Shaykh, who may put him to the hard trials should he ever embark upon the Sufi Path of Love.

12 Notable in the second stanza is the use of the rhyme *-ājī*: a mixture of Arabic and Persian rhyming words, usually a noun or adjective plus *-ī*, "you are". The main theme is Universal Man, his rank and virtues.

13-14 Shams-i Tabrizī is the pride and emblem of those who are humble, especially those who humble themselves before the *insān-i kāmīl*.

16 Having proclaimed Shams, or the *insān-i kāmīl*, as real governor of the world, Rūmī adopts the terminology of land and taxation to express the allegiance owed to him. See M. F. Köprülü, "*Bādi*", *EI2*, i, pp. 860-2; C. Cahen et al., "*Kharādi*", *EI2*, iv, pp. 1030-56; and A. K. S. Lambton, "The internal structure of the Saljuq empire", *Cambridge History of Iran*, v (Cambridge 1968), pp. 203-282 and especially p. 232.

18b *bāji* "tributaries" : payers of *bāj*. This term may also denote various kinds of taxation. See M. F. Köprülü, *loc. cit.*

20b *tanāji* "secret discourse" : mss. Kb and Kd have *nitāji*, "productive", perhaps inadvertently repeated from 19b. The margin of Ke has *hamrāzi* ("sharing secrets"), surely meant as a gloss upon *tanāji*.

21b *mar yūsufān-rā* "for such as Joseph" : literally, "for the Josephs". Compare, and see the note on, T IV, 19b.

22 The poet's likening of Jesus to a footman compared with Shams is of course a piece of sheer poetic hyperbole and not seriously intended. In other poems, e.g. T I, 15a and II, 29a, Rūmī compares Shams to Jesus.

24b *'abbādī* "'Abbādīs" : the allusion is to Ardashīr ibn Manṣūr al-'Abbādī of Marv, a 5th/11th century scholar famed for his ability to expatiate at enormous length. Bahā' ad-Dīn Valad (*Maqālāt*, ed. Furūzānfar, ii, p. 159) tells an anecdote about al-'Abbādī's marathon exegesis of verses from the Holy Koran.

26 *dahān-i āfarīnash* "the mouth of acclamation" : alternatively, "the mouth of Creation [has gaped] at him"; another "personification".

27b *chunīn rūzī nazādhī* "No day like this has dawned" : the suffix *-ī* indicates that the verb is in the imperfect tense.

28b Compare *bayt* 21.

29-31 In this passage the poet talks with Love personified, an effective rhetorical device which adds variety to the poem.

30b *nīzak* "you too" : the diminutive suffix *-ak* is perhaps meant to indicate Love's loss of power through loving the Universal Man.

bar bādh dādhī "thrown away" : or "lost"; literally, "cast to the wind".

32b *tash-nīzhādī* "creature born of fire" : that is, a jinn, a subtle being invisible to man. *Tash* ("fire") is a contracted form of *ādash*.

33a *az bahr-i 'ishqash* "for love of him" : but Furūzānfar's edition has *az baḥr-i 'ishqash* with aspirate *ḥ*, "from" (or "by") "the sea of love for him", a reading not found in the mss.

33b Rūmī states that although he is nothing but an unworthy slave he may hope to gain in value by virtue of his proximity to Shams.

XXXVI

Metre: *Hazaj-i musaddas-i mahzūf* (as XXXIII, XXXIV, XXXV)

u--- u--- u--

Summary:

1st stanza. The poet yearns for his kindly beloved Shams ad-Dīn. Separation from him is agony, yet the very thought of him is a marvellous consolation.

2nd stanza. Such is the sainthood of Shams-i Tabrīzī that those who truly love him attain joy and high spiritual stations and joy. Only Shams can be haughty with impunity. Lovers need that spiritual wine which Shams bestows.

Notes:

1a *pādshāhī* "a monarch" : Shams, a spiritual king.

2 Shams-i Tabrīzī is fiery by temperament, says the poet, but that fire is full of grace and his inner being is merciful.

3a *bardābard* "great pomp" : compare T XXIII, 37b where the same word is used in a rather different sense.

3b *hāy hūyam* "My wailing" : see the note on T XXV, 1a.

5a *qiyāmathā* "The commotion" : literally, "the resurrections". Here, as in T XII, 36b, Rūmī uses a metaphor which is still commonplace in modern Turkish, as in "*kıyamet koptu*" ("there was a terrible scene").

6b The "bloodstained path" is that of the mystics who sacrifice themselves for love of God. Compare T II, 27a.

8a-b *yūsuf...chāhī* "Joseph...dimple" : *chāh* literally means "pit" or "well". The association of ideas relates to the Koranic narrative concerning the Prophet Joseph. See the note on T III, 1b.

zaqan "chin" : on the symbolism of the chin and dimple see Javād Nūrbakhsh, *Sufi symbolism* 1, pp. 86-88.

8b *ṭurfa* "marvellous" : mss. Kb and Kc have *ṭurf* (or *ṭarf*). Furūzānfar's edition also attributes the same reading to ms. D, but in fact this poem is not found in D; F's own *apparatus criticus* states that it appears only in mss. *fāzāl* (Ke) and *mīmqāf* (Kb).

9b *chah...jāhī* "pit...high estate" : the *tajnīs* on *chah/chāh* and *jāh*, highlighting a spectacular change in fortune from slavery to high office, is common when Rūmī alludes to Joseph.

10b *maparhīz* "do not spurn" : literally, "do not abstain [from]".

11a *bar sākht sāzī* "began playing" : *sākht* and *sāz* are cognate.

12a *bazadh... 'ishqash ātash* "Love for Him lit a fire" : the same lack of euphony was noted in T XXX, 8b. However, it is conceivable that the poet here intended the sound *'ishqash ātash* to be onomatopoeic, suggesting the sound of fire crackling in a kindled thicket.

13a *namāzī* "a regular performer of prayer" : the adjectival meaning of this word, repeated as a noun in 13b.

14 The soul that is consistent in loving performance of prayer, according to Rūmī, is rewarded by one form of splendour after another.

16b *parda-'i ḥijāzī* "the *Ḥijāzī* musical mode" : one of the modes of classical Islamic music. See also T XL, 6b.

18a-b *laṭīfī...laṭīfī* "pleasant...a pleasant one" : the unusual repetition adds subtly to the effect and argument without sounding forced.

19 The threefold repetition of *nāz* highlights Rūmī's stern warning. Compare the equally forthright admonition delivered in T XXXIII, 1a.

19a *ū-rā zibadh* "befits Him only" : "only" has been added in English to reflect the author's intended emphasis.

20a *fām-i pīshīn* "Primordial Cup" : so called because its origins are related to the *rūz-i alast* or Primal Covenant. See the notes on T VI, 11a and on XVI, 1a.

20b *burīzā* "pour" : the vocative suffix *-ā* adds to the directness of the poet's appeal to Shams.

XXXVII

Metre: *Hazaj-i musaddas-i akhrab-i maqbūz-i maḥzūf* (as XIX, XXXVIII)

--u u-u- u--

Summary:

1st stanza. Shams-i Tabrizī is a messenger from Heaven. Rūmī's friends beg for news of that world of eternal springtime. Like sheep, they await a shepherd to drive them to Heaven's pastures, to graze on mystical secrets.

2nd stanza. The poet and his friends are not spiritually mature; they need Shams's guidance, as babies need suckling, as soul needs intellect. Rūmī warns one who has slighted him of the danger of thinking ill of Shams.

3rd stanza. The same man (and many another) has fallen through obeying his lower soul; the remedy is guidance from a true master. True dervishes fight against their egos, and gladly give away body and soul. The fire of Divine Love devours the Sufis, turning into pure Light.

Notes:

1a Rūmī addresses Shams-i Tabrizī by epithets which suggest a reversal of his favourite device of "personification". Compare, for example, *bayt* 1 of the first ghazal in the *Dīvān*, quoted in the last note on T I, 17a. *ān-jahānī* "from that other world" : for the poet, Shams is a saving guide and messenger; this is the recurrent theme of this poem.

2b *rasūl-i lā-makānī* "you are an envoy from beyond time and space" : literally, you are an emissary of 'no-place'".

4 Rūmī likens himself and his circle to plants longing for springtime.

5b *in pīr* "this ancient wizard" : literally, "this old [man or woman]". Compare the simile of winter as a cunning, treacherous hag in T I, 39a.

7a *pāzahr* "antidote" : or "bezoar", the English word derived from the Persian. Bezoar, a hard substance secreted in the stomachs of goats, gazelles, and other animals, was believed to be a universal antidote.

7b *kaz dast shudhīm* "we are entirely helpless" : or "we are completely out of hand". There is a *tajnīs* on *pā* ("foot") in *pāzahr* and *dast* ("hand").

8b *mūsī* "Moses" : in this and the following *mīṣrā'*, Rūmī alludes to the period when Moses, having left the Pharaoh's household as a fugitive, found work as a shepherd in the land of Midian (Koran XXVIII, 20-28; XX, 40).

9a *amānat-i shu'aybīm* "we stand...as the flock of Shu'ayb" : literally, "we are that which was entrusted [by] Shu'ayb". Islamic tradition names Shu'ayb, the Prophet of Midian (Koran VII, 85-93; XI, 84-95; etc.) generally identified with the Biblical Jethro, as the elder whom Moses served as shepherd for ten years, marrying one of his daughters.

12a *in rasūlān* "These messengers" : perhaps meaning the angels, bearers of mystical inspiration (see the note on T XVII, 3b); or the signs of nature which are harbingers of spring (cf. 4-5 above and T XXVI, 29a).

13-24 While the poem's second stanza continues the theme of the first, the tone grows more urgent and intense.

15-17 Appealing to Shams-i Tabrīzī, Rūmī evokes real pathos, comparing himself and his friends to infants deprived of the maternal breast.

18-20 The theme of imperative need for spiritual nurturing is maintained here through a second simile, that of an immature fruit clinging to the branch.

21-22 Changing mood abruptly, Rūmī speaks to Shams in intimate terms, either cajoling or admonitory, reminding him of obligations that Shams owes him.

21a *vazīfa dāram* "I have an I.O.U." : or perhaps "I have an allowance".

23 Rūmī changes to speaking in the third person, checking his complaint to Shams on the grounds that the latter is generous and his character impeccable.

24 Colloquial language in the *band* line heralds another transition in the poem. For most of the remainder of the poem - down to *bayt* 34 - the poet addresses someone whom he reprimands for following the dictates of his lower soul (*nafs*; see 25a).

26b *aḥvab* "a great miscreant" : following Furūzānfar's reading. All the mss. have *akhvaḡ* (the meaning of which it has not been possible to establish), with the exception of ms. D, which has *akhvab* (probably meaning "destitute").

27a *dādh bukhwāh* "seek redress" : Rūmī is advising the man who is suffering from his lower soul's misdeeds to seek help and guidance in order to regain control over it.

amīrī "one who is ruler" : or, "a prince". Clearly the poet has in mind either God Himself, or else a person of spiritual, rather than temporal, authority such as Shams-i Tabrizī. In *bayts* 27-31 his didactic argument is based on analogy between the political complexion of the world and the state of the soul.

28-30 The outer world is lawless, says Rūmī, reflecting the inner state of mankind; yet authority still exists.

28a *khalīfa* "a Caliph" : or, taking the word in its general meaning as authorized representative, "a governor".

30b *pasīn davāyī* "the ultimate remedy" : meaning either the remedy to be used as a last resort, or the remedy that brings a definitive resolution to chaos. The political history of Jalāl ad-Dīn Rūmī's time was marked

by enormous upheavals and chronic instability; a number of his letters illustrate his personal efforts - which incurred considerable criticism - to secure stability at the expense of placating the Mongol conquerors.

31a *jihād-i akbar* "the Greater *Jihād*" : that is, spiritual combat against the forces of the lower self or *nafs*.

31b *ṣūfī* "Sufi" : this implies that Rūmī is addressing one of his disciples. Compare T XVI, 45a where the words *ay ṣūfī* also accompany an exhortation.

32b *shūrīdha mashaw ba-shūrbāyī* "do not let yourself get embroiled in the soup" : Rūmī once again reinforces the didactic point by means of wordplay and alliteration.

33 The theme of the dervish's selfless generosity follows on from the injunction made in *bayt* 31.

34b *khāmān* "the uncooked" : a common metaphorical expression denoting the immature - in Rūmī's verse, the spiritually or mentally immature.

35 *khāmūsh* "Be silent" : the frequency with which this word occurs at or near the end of poems in Rūmī's *Divān* has led some writers to state that it was intended to serve as a *takhalluṣ* or pen-name for the poet.

In this line Rūmī asserts the power of silence and patience in spiritual transformation: to submit to the fire/elixir of Divine Love is to find that fire (*nār*) transmuted into Light (*nūr*), a Divine Attribute, or into a bearer of water, an element that symbolizes both life and gnosis.

36 The poem concludes with a salutation from Jalāl ad-Dīn and his circle to the "silently speaking" Universal Intellect (*'aql-i kull*), which is silent because supraformal, yet eloquent because it mediates the Divine Qualities. See the note on T XI, 61a.

XXXVIII

Metre: *Hazaj-i musaddas-i akhrab-i maqbūz-i mahzūf* (as XIX, XXXVII)

--u u-u- u--

1st stanza. The *Sāqī* of Divine Love brings the wine of gnosis, making his devotees forget their rationality and the discipline of asceticism. Each day they repent of such intoxication - then forget their repentance.

2nd stanza. Even one who tries to avoid Love's wine must bow to the inevitable and drink to the Beloved, Whose Light fills the universe. Divine Love and Beauty captivate the heart in countless ways.

3rd stanza. Neither the sober nor the rational possess what those drunk with Love possess. Annihilation (*fanā*) brings light and gnosis. Rūmī's heart is filled with love and yearning.

Notes:

3b *hāy-hāyī* "who yell and wail" : the Persian word is an adjective based on *hāy-hā*, which means the same as *hāy-hū*; see the note on T XXV, 1a.

4 '*adam... hast... nīst... vujūd* "Being ... Non-Being... Non-Existence ... Existence" : the Universal Man is a manifestation in the created cosmos (which in itself is "non-existent", wholly contingent) of the Divine Qualities (true Existence). Refer to the note on T V, 30.

5 The subject of the sentence must be the *mā*, "we", of 4b.

6-9 Repentance (*tawba*), is rhetorically "personified" in order to add to the poet's praise of the *Sāqī*.

9b *zumurrud* "emerald" : this gem was popularly believed to possess the power to overcome serpents.

10b *gūsh...mī-māl* "Keep on turning the ears...to tune it" : or, "keep rubbing the ears", a phrase which means "keep admonishing".

11 Here Rūmī is still speaking to the *Sāqī*, or Shams-i Tabrizī.

11b *rahīq* "wine" : or "purest wine" - see the note on T XXXIII, 41a..

13a *shāhid-i vaqt* "Fairest one of this age" : the attribute followed by *vaqt*, "time", is a form of superlative; cf. *zāhid-i vaqt*, "the [greatest] ascetic of the age" in T XXXII, 14a.

vaqt-i shah-rukh "when king and rook are forked" : that is, at a time of critical weakness, for when a simultaneous threat to king and rook is likely to entail the loss of the latter piece. On chess symbolism, see the note on T VIII, 34. Note the juxtaposed repetition of the word *vaqt*.

14a *bīnī kardan* "to turn up your nose" : the same idiom appears in T IV, 18b.

14b *chu gurbash* "him like a cat" : a contraction of *gurba-ash*; mss. Kd and Ke have the unconvincing variant *chu karbash*, "him like an affliction".

15 Iblīs (Greek: διαβόλος) refused to obey God's command that he prostrate himself before Adam. Rūmī employs *Malāmatī* language, calculated to risk opprobrium, in asserting that only the rebellious among men are unwilling to prostrate themselves before the face of "this moonlike Idol", Shams or the Universal Man.

16 *shish jihat* "the three dimensions" : literally, "the six directions"; cf. T II, 36; XV, 19a.

18b This line is obscure but may well mean that the Universal Man, as intermediary between the Divine Archetypes and the world, displays forms of beauty which are designed (*munaqqash*) by those archetypes and themselves imprint designs or forms upon the soul and in nature.

19b *muna''ash* "spangled with stars" : as in *banāt an-na'sh*, the Arabic name for three of the seven stars in the constellation of the Bear.

20b *mar'ash* "trepidation" : cf. T II, 40b.

21 This *band* line is used to express the difficulty of obeying the injunction to be silent, 20b.

21b *bar dīl nanihīm band-i la'lfīn* "We set no ruby seal over our hearts" : that is, "We do not restrain ourselves from speaking by sealing our [ruby-coloured] lips". This seems preferable to the contrary alternative sense, in mss. Kd and Ke, with *bunihīm*, "we set"; and also to the other alternative, offered by mss. Kb and Kc: *bar band nihīm* "we set over the *band* (tie-line)".

22 Rūmī addresses Shams/Sāqī in only this *bayt* of the stanza.

23-24 In a characteristic passage Rūmī argues the case of Love against Intellect, which is wrong to despise Love, who has more than Intellect.

25-26 Probably meant for Rūmī's disciples, this may also be read as a continuation of the cautionary remarks addressed to the Intellect.

27-30 This passage contains an evocative description of how the 'ārīf who has direct knowledge of God is transformed: from fire to light, from darkness to light.

28a *nūr...nār* "fire...light" : the two cognate Arabic words are often juxtaposed for effect: compare, for example, T XXXVII, 35.

28b *day* "December" : metonymy for "winter"; cf. T II, 20b; XI, 4a, etc.

29a *chashm-i tu* "your eyes" : in this one *bayt* Rūmī reverts to speaking to a single person.

30a *ṭurra* "locks" : symbolizing the phenomena, or the perplexing mysteries, which veil the Beloved and captivate the hearts of lovers. See Javad Nurbakhsh, *Sufi symbolism*, i, 75-86.

The heart is in twists and curls (*band bar band*) with longing. Compare the similar expressions in T I, 1a; XX, 1b; etc. There may be a pun intended on *band*, "tie-line" of verse.

XXXIX

Metre: *Ramāl-i muṣamman-i mahzūf* (as III)

-u-- -u-- -u-- -u-

Summary:

1st stanza. Few of his friends understand how Rūmī was consumed with love for Shams. Separation from Shams has thrown him into utter turmoil.

2nd stanza. Those who fall in love with God's wild lovers are reckless and heed no advice. Shams is a sun who burns the poet's heart and soul.

3rd stanza. Parting from Shams made Rūmī forget all past happiness. Yet Shams's light is miraculous; simply imagining him made the poet want to live again. Drinking wine of the Spirit, Jalāl ad-Dīn forgets all else.

Notes:

This is one of the small group of *tarjī'āt* found only in one or two of the early mss.: Ke and Y. The Furūzānfar edition corrects a number of defects in the ms.; on the other hand, it introduces a few misreadings. For full details, see the *apparatus* to this edition.

1 Although the poet begins this *Tarjī'* in seclusion, left behind by "the drunks", he flaunts his own state of "intoxication" towards the end.

2a *āftābī* "a Sun" : meaning Shams-i Tabrizī, as is made clear in 5a. On the "solar" allusions to the name of Shams, see the note on T I, 13a.

3b Compare the simile in T XXIX, 24.

5 Rūmī's love for Shams began calmly, he says, but became overwhelming.

6 Here Rūmī effectively evokes, in highly figurative language, the pain of his separation from Shams.

6a Striking and unusual is the comparison - akin to "personification" - of *vaṣl* ("Union") to Gabriel, and of *hijr* ("separation") to the Devil.

6b *sūzīdha* "burnt" : Furūzānfar altered this to *sūzanda*, "burner" or burning", perhaps on the grounds that Revelation (*vaḥy*) itself cannot be burned. However, Rūmī's implicit reasoning is probably that Satan spoiled good inspiration in the only way he could - in the ears and hearts of men.

7-12 The second stanza stresses the helplessness of spiritual lovers.

7a *tavān kard naṣīḥat* "can give advice to" : impersonal construction with the third person singular past tense instead of subjunctive present following *tavān*.

awbāsh "ruffians" : Sufis who have no care for reputation.

7b *'ishq* "love" : F's edition has *'aysh*, "[high] living", perhaps following ms. Y.

padīdh-i fāsh "open and blatant" : F adds *u* ("and") between the two adjectives, again perhaps following ms. Y.

8a *andar kashīdh* "has drunk" : following F's reading, presumably an intended correction. The ms. has *andar chashīdh*, "has tasted", but the preposition *andar* is awkward - although not impossible - with *chashīdh*.

8b *busūzadh 'ālam qallāsh-rā* "he burns the drunken reveller's world" : that is, spiritual drunkards far surpass worldly revellers in wildness.

9a *altūntāsh* "Altūntāsh" : this is a Turkish name (meaning "golden stone"), which Rūmī almost certainly intends to mean "devoted slave".

10a *In chi khwarshīdhast* "Whatever Sun can this be...?" : or, "What is the nature of this Sun...?" - the Sun is identified as Shams in the following half-line. See also the note on 2a above.

10b *khaffāsh* "bat" : the bat, believed to be incapable of enduring the direct sight of the sun, symbolizes the spiritually weak.

11a *barīdh* "Convey" : F reads *parīdh*, "[There] flew", but the letters *bā* and *pā* are generally well differentiated in ms. Ke; and *parīdh* leaves the *-rā* at the end of the *bayt* unaccounted for.

12 The *bayt* contains two more striking similes: love is likened to wine, Rūmī's loving soul to a full winecup.

13-15 At this point Rūmī changes to addressing Shams.

13a *ḥamla-'i bāz* "the falcon's attack" : following Furūzānfar in correcting from the ms., which has *ḥamla u bāz* "attack and falcon".

13-17 In this stanza Rūmī's use of the rhyming *radīf* of *-āgh kard* produces an effect of sound which conjures up a brooding sense of grief and calamity, further added to by a series of similes and images: soul as bird; the fiery brand of parting; heart vomiting up happiness.

15-16 Rūmī here speaks of Shams-i Tabrizī in the third person, but then returns to the second person in *bayt* 17.

16 Compare the imagery of T XXXV, 8.

17-18 In the final two *bayts* of the poem, Rūmī abandons the mood of desolation and evokes firstly the joy and life that returned to him after his afflictions and secondly the recklessness of his love.

17b *ān* "That" : F's edition incorrectly reads *īn*, "This".

ba-khwābash "it to sleep" : F renders the ms.'s confused and distinct text as *bakhwānash* "it to the feast".

18 Rūmī concludes with an expression of disdain for the conventionally approved figure of the pious, ascetic man. Compare T XI, 83b.

XL

Metre: *Ramāl-i muḡamman-i mashkūl va sālim* (as XLI)

uu-u -u-- uu-u -u--

Summary:

1st stanza. Rūmī invites someone to drink the wine of the Spirit, which bestows passionate love for God. Such wine is irresistible and bestows eternal youth. Humility and surrender bring rewards from God's bounty.

2nd stanza. The same man's continuing reluctance to drink prompts Rūmī to ask why he, with such potential, remains sad and attached to worldly life. Having seen the nature of spiritual life, why delay any longer?

3rd stanza. Shams-i Tabrizī has escaped the world's woes and gone to Heaven, leaving his friends to mourn him. All must quit this world in due time. Rūmī asserts that his own life has achieved nothing, yet his fortune was redeemed by the blessing of Shams, who is his *Sāqī* for ever.

Notes:

1 It is impossible to determine whom Rūmī is exhorting to drink spiritual wine, but this *tarjī'* may be aimed at a disciple.

2b *ba-ḥashr* "on Judgement Day" : the Day of "Gathering", for Judgement.

4b The poet challenges the hesitant to "take the plunge" and seek the wine of gnosis. Thus they may better realize the power and grace of God, with Whom they seek to contend, and submit to Him instead.

6b *buzanadh rah-i ḥijāzī* "he strikes up the *Ḥijāzī* mode" : or, "he ambushes the route to Hijaz". Hijaz is the part of Arabia which contains

the holy cities of Makka and Madīna. *Maqām-i ḥijāzī* is one of the modes of classical Islamic music.

7 Spiritual force can be relied upon perpetually, Rūmī argues, whereas the heat and strength of the body are subject to change and decay.

9a Compare this *miṣrā'* praising patience with T XI, 11b and XXIII, 12b.

9b An epigrammatic statement of the teaching of Sufism that true glory and honour can only be won through self-abasement before God.

10 Having urged silence upon himself, Rūmī asks someone else to speak; almost certainly Shams-i Tabrizī is intended. This is yet another example of the poet's penchant for sudden changes of interlocutor.

11a *busāzash* "Prepare for it" : the most plausible interpretation is that "it" refers to the poem. Rūmī asks someone to assist him in extending it from a ghazal to a stanzaic poem (*tarjī'*). See the note on T I, 10b.

jihāzī "a trousseau" : Rūmī likens his poem to a bride, which "cries out for" the *tarjī'* (or *tarjī'-band*, "tie-line") without which it would be sadly incomplete and ill-prepared for its intended purpose.

12a '*adam ū vujūd* "Non-Being and Existence" : see the note on T V, 30.

12b God can provide for those whose families are too poor to do so.

13-18 In this passage, Rūmī is evidently speaking to Shams-i Tabrizī.

15a *du gūsh* "two ears" : in attributing ears to the celestial sphere, with which it hears the lamentation of love (see 15b), the poet may be implicitly comparing it to a head because of its spherical shape.

19 In this *bayt* Rūmī addresses the sky and sun. The questions asked are rhetorical; the poet has already said (15a) that Shams-i Tabrizī makes the sun (implying also other heavenly bodies) yearn and grieve for him.

20-24 The author reverts to advising, this time in more forceful terms, the person first addressed at the very beginning of the poem.

20a *pidharat* "your father" : or, "your ancestor", Adam. According to Muslim tradition the forbidden food which he and Eve ate was wheat.

21-22 Rūmī's first advice is to avoid worldly desires and the "pot-lickers" and "gamblers" who indulge in them. Second, one should speak less and meditate more, using wisdom as a touchstone for action.

23a Rūmī suggests that his interlocutor should not be silent if he has tasted the pain of yearning for God. Although this appears paradoxical after the advice given in 22a, he intends that the lover should show himself to be such by voicing his pain, not indulge in needless talk.

24 Our actions, according to this proverb, betray our state of mind. The saying is commonly expressed thus: "*Az kūza burūn tarāvad har ānchi dar ūst*". See Sulaymān Ḥayyīm, *Farhang-i jāmi'-i Fārsī-Inglīsī*, i, p. 424.

25-29 Rūmī opens the last stanza by speaking of, then (26-29) to, Shams. 25b *fakh-i zamāna-murghī* "traps for birds beset by fate" : more literally, "trap of being a fate(-ruled) (or time-ruled) bird". *Zamāna-murghī* is a compound adjectival noun.

26b This *miṣrā'* is omitted in ms. D, probably for no better reason than to obtain a symmetrical layout of text on the page.

30 Shams ad-Dīn Tabrizī won good fortune by making good his escape from the trap spoken of in 25b.

31 An eloquent reminder that all must one day leave this world.

32 Rūmī tells Shams that he left home, family and friends for his sake.

33-36 The author humbly speaks of himself as a victim of ill fortune and unworthy of this world. He consoles himself with the thought that he has merited the love of Shams, the Universal Man, which is imperishable.

34b *āftāb-i ghaybī* "Sun of the Unseen" : meaning Shams ad-Dīn Tabrīzī.

35a *va agar* "and if" : mss. Kd and Ke have *va gar az*. This would give the same meaning, except that *az* has no place in *az sazā-yī*.

36 Rūmī closes the poem by expressing his distracted state of longing.

XL.I

Metre: *Ramāl-i muṣamman-i mashkūl va sālim* (as XL)

uu-u -u-- uu-u -u--

Summary:

1st stanza. Whilst another man is absorbed in worldly activity, Rūmī is obsessed with his Beloved. Why should one be blamed for loving the saintly, when it is unavoidable? All earthly things are contingent and will perish; we should seek the pure and boundless ocean of the Spirit.

2nd stanza. The sky and moon show signs of the trials of love. Were there no hardships on the Path, there would be no rewards. The soul's attributes come from God, as does Existence itself. God's Beauty transcends all.

3rd stanza. In the garden, trees' and flowers' dialogues reveal their spiritual states. They celebrate their springtime revival by God. Mankind, too, should give thanks and seek true life in the other world. After a sleepless night the poet bids himself take some rest.

Notes:

1a The poet sets the scene, urging a companion to leave him to nocturnal solitude (see 44a) as he meditates upon his spiritual love in a poem filled with imagery from the natural world.

2b Love for Shams-i Tabrizī has left Rūmī unable to help himself.

4 Rūmī sums up the baleful experience of misunderstanding and condemnation consequent upon his embarking on the Path of Love.

4a *khalq* "common people" : meaning those who cannot understand Sufis and their motives, whereas *khalāyiq* in 4b denotes mankind generally.

5a *in chunīn gunāhī* "Such a sin" : that of passionate love, the *gunahī kabīra* of 4a.

6 Rūmī's concise defence of the hopeless lover against condemnation by the worldly is simply that he has no choice in the matter; see 2b above.

7a *nūr-i šūrat-i tu* "the light of your form" : mss. Am, Kb, Kd and Ke have *nūr u šūrat-i tu*, "your light and form".

8a *ay barādhār* "o brother" : here Rūmī is speaking to a member of his own circle, encouraging him to pursue the spiritual quest.

9a Compare T XL, 20a, on the same topic.

10 Just as lees remain at the bottom of the wine-vat until purified, so the children of Adam (see 9a) remain attached to the face of the world until they are spiritually purified. Compare T XXIII, 18; XXXII, 39; XLIV, 20.

11b *āshīnāyī* "swimming" : with implied wordplay on the other meaning, "familiarity". Cf. T XXV, 11b and 37b.

13b *madār...ṭama'* "do not expect" : literally, "do not desire", but this idiom is regularly employed by Rūmī in the sense we have given.

14b *tarjī'-rā* "the stanza" : literally, "the *tarjī'*".

15-28 In the second stanza the poet moves away from the directly didactic mode of the first, now using rhetorical devices - especially *ḥusn-i ta'īlī* or aetiology - to indicate principles of the relation between God and the Creation through the spiritual interpretation of natural phenomena.

15b *chi khurūshhā namūdhi* "how you wailed in lamentation" : ms. D has *chi fighānhā shanūdhi* ("what cries you heard"), which must represent an attempt to improve on Rūmī's own words.

16 Rūmī aetiologically attributes the dark blue colour of the sky, the celestial sphere (*falak*) surrounding Earth, to its mourning the heavenly bodies which leave it bereft when they pass on to other spheres.

17 If the Beloved (*dilbar*), Shams-i Tabrizī, were to manifest Himself in the sky it would be lit up in an instant, as when the sun appears.

18-20 Rūmī attributes the moon's vicissitudes - eclipses, waxing and waning - to its "headstrong heart" (to use the mixed metaphor of the Persian); only God's kind forgiveness saves it from worse consequences.

21 In this *bayt*, *tu* ("you") is probably not the moon but the listener. God uses the promptings of Love to entice humans towards desire for Him, setting bait and concealing His traps.

22 Such stratagems, and the hardships they entail, are a necessary part of the process whereby mankind develop the patient endurance for which the believers will be rewarded.

23 Since man cannot endure a life of unmitigated hardship and struggle, God has provided a remedy for every pain and sorrow.

24 All the attributes of the human soul are derived from Divine Qualities.

25 '*adam... vujūdī* "Non-Being...Existence" : see the note on T V, 30b.

26-28 In these lines, Jalāl ad-Dīn appears to be speaking of Shams.

28b *in-chunīn jū* "such a stream" : probably the flow of poetic

inspiration prompted by praise of the *insān-i kāmīl* or Universal Man represented by Shams-i Tabrīzī.

29-44 The poet introduces a new theme and mood for the third and last stanza. In his vision of springtime, plants and flowers speak of the meaning of their form and coloration. Comparable passages are found in the first stanza of T VII and the fourth of T XI. The tableau culminates in an exhortation to mankind to seek the "springtime" of the other world.

29b *ṣanam* "the Idol" : or, "the Beloved" - meaning Shams.

31b *chirā furū nishastī* "why are you keeping away?" : literally, "why have you sat down?". The verb implies withdrawal or collapse; and the line is intended to spur on a follower.

32a *pay-i nāz* "Showing off" : *pay-i* is used by Rūmī as a purposive conjunction, as in 31a and also, for example, in T XII, 9a. Modern Persian uses *az pay-i* in the same way.

33a *ay jafāgar* "You cruel thing!" : the Bulbul bird finds the Rose cruel less because of its thorns than because of its proud disdain for those who love and praise it as the Bulbul does.

33b *majastī* "Almagest" : these are respectively the Arabic and the European names for the renowned Greek treatise *Μεγάλη συνταξις μαθηματικῆ* of Ptolemy, which in fact served for many centuries, in Europe as in the Muslim world, as the fundamental text on *astronomy*. It is not made clear in this passage whether the absence of invalids, doctors and textbooks means that Rosebush cures or kills.

36b Exaltation can only be achieved through self-abasement.

37a The "closed eye" of the Rosebud is the coloured part which gradually begins to show through before the bud opens.

38a *butān-i gulshan* "beauties of the garden" : springtime flowers.
budhī "were you" : an archaic form equivalent to *budhīd*.

39a *tu ham* "You too" : passing to the listener the message of 38, to prepare for the transition from the "non-being" of this lower world to the perpetual springtime of the next. Compare the use of *tu ham* in the context of another simile in T II, 12a.

39b *musharraf-i alastī* "your honour is in the Primal Covenant" : or, "you have been honoured by [the question] 'Am I not [your Lord]?'. On the significance of *alast*, please refer to the note on T VI, 11a.

41b *tu jastī* "you escaped" : literally, "you leapt", but the implication is that the Violet belonged in the embrace of the Judas-tree. MSS. Kd and Ke have *rastī*, "you escaped".

42b *tū kī* "you (who)" : F follows ms. Ke in reading *kī tu*, "for you", and the *apparatus criticus* fails to note the alternative reading in the other mss.

43 At this point the author, anticipating the end of the third stanza, abruptly curtails the passage of elaborate floral conceits and likens himself to a silent fish swimming in the ocean of Divine Generosity.

44 Rūmī concludes this *tarjī'* poem with a line, addressed to himself, which serves to explain the circumstances of night vigil in which the poem was composed.

XLII

Metre: *Muḩāri'-i muḩamman-i akhrab va sālim* (as VI)

--u -u-- --u -u--

Summary:

1st stanza. The Universal Man, the *Sāqī*, bestows good fortune and great happiness. Those who follow his Path gain security from uncertainty and vicissitudes, and are blessed with eternal life.

2nd stanza. For those who have done evil deeds, the day of their death is fearful. Happy are they who have acquired the taste for the spiritual world and so can welcome the escape from this world. Those who are still under the world's spell should heed the poet's words, not block their ears.

Notes:

1a māyīm u bakht-i khandān "Good fortune smiles upon us" : rendering a Persian idiom which associates two ideas by linking them with the verb "to be". Alternatively one may read the phrase without *iḩāfa*, as *māyīm u bakht khandān*: that is, "we are, and good fortune [is] smiling".

tū amīr-i māyī "you are our ruler" : this is addressed to Shams-i Tabrīzī, the poet's spiritual master. See 11a.

3a sawgand khurda bāshadh "have sworn" : for this form of oath, see the note on T I, 32a.

4-5 Compare the image of a resurrected man rending his shroud in T XXII, 39. This concept is intended as hyperbolic praise of the sanctity and power of Shams-i Tabrīzī, who figuratively speaking achieves "resurrection" by giving life to the spiritually dead.

6b *ki tush* "of which you are" : *tush* is a contracted form of *tu...-ash* ("you...for it").

7a *bāsh* "Be there" : the Persian imperative used in a conditional sense.

8-9 Rūmī contrasts the fluctuating state of the stars and of the moon, which waxes and wanes, with the changeless perfection of the *insān al-kāmil* or perfect saint. Compare T XLI, 18-20.

9b *chun khufāshī* "like a bat" : dark, invisible and unseeing.

ṣāḥib-livāyī "a flag-commander" : brandishing a light visible to all.

10 Here the poet expresses the idea that the moon's fluctuations affect the fortunes of terrestrial beings.

11 In urging the moon to become the disciple of his "moon", his master Shams-i Tabrizī, Rūmī implicitly urges all whose spiritual state is inconstant to do the same.

12a *guftā* "He said" : as a rule, this variant of *guft* is only used within the context of a dialogue, to precede an answer. Here the previous *bayts*, 9-11, were addressed to the moon; but it seems more appropriate to attribute the command to "make a *tarjī*", and the words that follow, to Shams-i Tabrizī, inspirer of Rūmī's verse.

13a *ay bāzgasht-i jānhā* "O homecoming of souls" : the vocative construction is a rhetorical device which heightens this dramatic evocation of the terror of the Resurrection. The word *bāzgasht* ("return") represents the Persian equivalent of the Arabic eschatological term *ma'ād*.

13b *vaqt-i kafan burīdhan* "that hour when shrouds are torn off" : here, in contrast to 4b, the phrase is intended to chill and to inspire awe.

14-17 These *bayts* are addressed to the doers of evil for whom the Resurrection will be a time of terror and punishment.

15a *ay dil* "o heart" : the heart of the miscreant. The word *dil* occurs three times in this *bayt*.

az in u ān "this and that" : or, "from this and that person".

16 The cumulative effect of *kashīdhan*, "to pull", which with its derived noun *kashish* appears four times in the *bayt*, subtly suggests a cause and effect: he who takes whatever he can in life will in turn be taken away from this world, and with greater violence.

16a *Furūzānfar* has *ki*, "that", in place of the second *gah*, "now"; but as this appears in none of the mss., it must surely be a misprint.

17b *ān chi* "what" : or, "that which". The early mss. all have *ānch*, as does F; the metre, however, requires a long second syllable.

18-19 Rūmī evokes the God-given magic which transforms human existence. He then describes some of its effects on behaviour: abandonment of worldly hopes and cares, and of evil thoughts and company.

18a *siḥr-i muṭlaq* "the magic all-powerful" : the same expression is to be found in T XXIII, 29b.

19b The one who will ultimately break with man is Satan, who finally disclaims responsibility for those whom he has misled: see Koran XIV, 22. Alternatively, the purport of Rūmī's advice may be that we must avoid the company of people who have no true common interest or loyalty towards us. Both interpretations are compatible with the sense of 19a.

20-22 In a favourite image, Rūmī likens the Earth to a mother from whose breast man must be weaned to attain spiritual maturity. *Bayt* 21 draws an analogy between the growth of teeth for use after weaning and the growth of the heart (that is, the organ of spiritual perception) which is nurtured by the Spirit.

22b The wordplay on *mazīd*, "increase", and *mazīdhan*, "sucking", highlights the didactic argument.

23-24 The author concludes the poem with a sharply-worded call to the person admonished in most of the third stanza to heed his message.

XLIII

Metre: *Muzāri'-i muṣamman-i akhrab-i makfūf-i mahzūf* (as VII, XIII, XV, XXV)

--u -u-uu --u -u-

Summary:

1st stanza. God's light expels illusion from the heart. People suffer agony because of groundless fears and dreams. Spiritual realization is like awakening from a bad dream: it brings peace and unity.

2nd stanza. Those who tread the Path sincerely with Rūmī are blessed with sure provision and a heavenly home. Such is the reward of self-annihilation and self-transcendence. The Perfect Man brings light and life to the world.

3rd stanza. God lives within the heart, but each individual perceives Him differently, according to their character. Divine Love, unlike the mind, unlocks Heaven's mysteries and turns all to gold. Man cannot see God, yet sees the effects of His Existence; man must be humble. The whole universe inwardly speaks with God, seeking union with Him.

Notes:

2a *dūdḥ* "smoke" : commonly associated with grief from the burning of the liver, associated with emotion in Persian literature. Compare T V, 25a.

3-13 The poet lucidly expounds his message that the consciousness of the worldly, whether sleeping or awake, is a nightmare of illusion.

6 This passage is not a paraphrase from the Koran, yet as an expression of the consequences of *ghafla*, or heedlessness, it recalls such Koranic verses as XXX, 7-8 and LVII, 20.

8a *sūr u ta'ziyat* "wedding and wake" : or, "feasting and mourning".

10b *chu āb u rawghanī* "like water and oil" : normally this could be expected to connote immiscibility, hence incompatibility or enmity; but in the present context the opposite is implied.

11b *u ma'manīst...mā...manī* "and safety is here...'We'...'I'" : a brilliant *tajnis* or play on words.

14 This *tarjī'* line announces the theme of true unity and its nature.

14b *tarjī' gū* "Sing a *tarjī'*" : Furūzānfar follows mss. Kd Ke and Y in reading *tarjī' kun*, "make a *tarjī'*".

15-28 The second stanza, addressed to sincere disciples collectively but in the second person singular, evokes the glory and perpetual delight of life in Paradise and the earthly life of those who realize Unity.

15a *pā-yī šidq* "Sincerity's feet" : this echoes the expression *qadam šidq* ("a sure footing") regarding true believers, in Koran X, 2.

17-18 For the dedicated mystic, every phenomenon that he examines is a source of enlightenment and of wonder at the Divine Wisdom and Beauty. Each such revelation in turn engenders another in the purified heart.

19-20 The apples and pears of *bayts* 18-19 may also be understood as fruits of Paradise, of which those on Earth are a foretaste; cf. Koran II, 25.

21a *hast* "are" : the alternative reading, from mss. Kb, Kc and Y - *u tar* "and moist", describing the (earthly) trees in the simile - is almost certainly an attempted "improvement" on the original.

21b *in nādīra dirakht* "this rare tree" : the Paradisal Tree of true life, or of gnosis (*ma'rifat*), which bears the luminous fruit described in the preceding *bayts*.

22a *bas* "Many a" : mss. Kb, D and Y have *in*, "This".

22b *kū rast az manī* "which transcend themselves" : more literally, "which escaped from selfhood". Rūmī produces a canny *tajnīs* on *yak-manī* ("one-maund": the *man* or maund is a unit of weight), and *manī*, "egoity".

23-24 It is our fear of abandoning ourselves, Rūmī argues, which impedes us from fulfilling the unique human vocation of self-transcendence through love and knowledge.

24a *zādha-'i* 'adam "child of non-existence" : given the context, this epithet probably signifies the Sufi who has chosen *fanā* or annihilation as his goal. It may also signify that all mankind are "children of non-existence" inasmuch as their being is wholly contingent upon God, and that it is therefore only a matter of time before all realize - here or in the Hereafter - that they are eternally bound to God, "the Friend" (*dūst*).

25a *pūst...maghz* "shell...kernel" : this favourite pair of opposites might also be translated as "skin" and "brain" respectively. *Bayt* 25 as a whole is somewhat enigmatic, but appears to be addressed to the *rahn-i 'ishq-i dūst* (one pledged to love the Friend) of 24b. In view of the sensual imagery of the second *miṣrā'*, Rūmī may be suggesting that the skin, or outward nature and life, of the lover of God is superior to the brain, or inward nature and life, of the egocentric, worldly individual.

26 In this and the next two lines, Rūmī is speaking to Shams-i Tabrizī.

26b For the Koranic narrative of Mary and the dates and its symbolism, refer to the note on T XI, 69a.

27a Shams, the Universal Man, is an adornment to the outer world and a spiritual sustainer and enlightener of its inner aspect.

27b *dunyā...danī* "this world below...base" : Rūmī underscores his argument by using two adjectives derived from a common Arabic root.

28a This entire *miṣrā'* is a series of epithets for Shams-i Tabrizī, but owing to its convolution and the enigmatic phrase *u ān digar*, the English rendering given here is only tentative.

29-42 In the final stanza Rūmī praises God and also (*bayts* 35-37) Love.

30 Here the poet has recourse to "personification", portraying antonymic (but complementary) theological terms as opponents in debate.

30a *āmīzash* "Immanence" : literally, "mixing", "combination". Rūmī appears to use the word as a Persian quasi-synonym for Arabic *tashbīh*, a term denoting the process or attitude of envisaging God through analogy, *mutatis mutandis*, with phenomena of created existence. Cf. T III, 3b; XVIII, 46b.

30b *munazzahiyyat* "Transcendence" : the Divine Quality of being beyond any possibility of simile or comparison to any contingent entity. The affirmation of Divine Transcendence is known as *tanzīh*, which is the antonym of *tashbīh*. From the viewpoint of *tashbīh*, Rūmī affirms here, God "is" humanity, but exclusively in the sense that essentially none but He exists.

31 Characteristically, the poet disowns the supposed theological problem enunciated in the previous line.

32a *nār...nūr* "fire...light" : cf. T XXII, 13a; XXXVIII, 28a. The allusion is to Moses, who saw the burning bush or tree first as fire, from the distance, and then from nearby as Light of Divine Self-Manifestation. See Koran XX, 9-44; XXVII, 7-12; XXVIII, 29-35.

32b Concerning the staff of Moses which became a serpent, see the note on T XI, 73 and the Koranic passages cited for 32a.

33 Only true gnostics of God can reconcile in an existential perception of unity those Divine Attributes which engender hope and those which engender fear.

33a *amr-i muṭlaqī* "are Absolute Security" : mss. D and Y have *amr-i muṭlaqī*, "are the Absolute Command".

34a Compare T VIII, 8-9, on the brothers' hatred for Joseph.

34b *ya'qūb* "Jacob" : see the note on T XI, 11.

35a *majnūn* : "crazy" : or, "Majnūn", the lover of Laylā. See the notes on T I, 33a and 34a.

36a '*ʿaql* "Mind" : yet another example of Rūmī's predilection for the personification of attributes or concepts. The reading '*ishq*, "Love", found in mss. Kb and Kd can be attributed to scribal carelessness since the same word occurs in both this and the previous *miṣrā'*.

37 Here, characteristically, the poet asserts the preeminence of Love by means of a hyperbole designed to shock the literal-minded.

38 Rūmī is evidently addressing God Himself, rather than Love. The point which he here presents, emphasized by hyperbolic paradox, is that the only intelligent view one may hold concerning the means of knowing God is that discursive reason has no part in the matter.

40 Love, like the wind, is invisible except through its effects; but those may be observed by anyone. Compare T IV, 8a, where the wind represents the Spirit (*rūḥ*), which raises aloft the dust of the body.

41 Wordplay upon the cognate nouns *kibr*, "pride", and *kibriyā*, "majesty". Compare the *tajnīs* on *kibr* and *riyā* ("ostentation") in T XIII, 37.

42a *māh...māhī* "Moon...Fish" : the antipodes of the sublunary cosmos. On the Fish (Persian *māhī*, Arabic *samak*), refer to the note on T XXII, 27b.

XLIV

Metre: *Sarī'-i musaddas-i maṭvī-'i maksūf* (as VIII, X)

-uu- -uu- -u-

Summary:

1st stanza. The Divinely-Given Light of Muḥammad and the Universal Man is beautiful, outshining all the stars. God's Light is the source of all possessions, goodness and guidance. His Qualities can be understood only by means of direct gnosis; no poetry can do justice to them.

2nd stanza. True Love of God renders people like the poet ecstatic, brazenly and continually intoxicated. The spiritual wine delivers from worldly limitations, bestowing purity and strength. The *Sāqī* of the Spirit brings that wine for Rūmī. The rest is silence - and pure joy.

Notes:

1-6 For the first stanza, the poet chooses a rhyme in -ī, which allows more possibilities than any other. For the first six lines, each rhyme derives from the second person singular "you are". It seems most probable that the subject addressed is the Light of Muḥammad and/or the Universal Man as personified by Shams ad-Dīn Tabrizī.

1 The Universal Man is like a star that outshines all in the heavens.

1a *farqad* "the Calf Star" : a bright star.

5b *vājidī* "it is you who find" : *vājid*, "Finder", is also one of the Divine Names; cf. T XVII, 55a. In the present context, the attributes of saving and guidance are implied by this Name.

By using *vājidī*, Rūmī introduces variation of rhyme. In *bayts* 1-4 the rhyme was in -adī/-adhī; in the first stanza he also has *sayyidī* (6b) and *kāsīdī* (11a). The second stanza rhymes in -ad/-adh *shudhī* throughout.

7a *nawbat* "drum" : a large drum which is beaten at specific hours, such as the times for changing a watch (*nawbat*) or heralding a dignitary. Those who "beat their own drum" in heaven are either the angels or the spirits of blessed saints.

7b Literally, "when you have struck yourself upon them for a moment". Rūmī plays on *zadhand* in 7a and *zadhī*.

10 Here Rūmī decries the panegyric of this poem as being fit only for the non-Sufi, and devoid of the savour of direct gnosis (*ma'rifat*).

12 This exemplifies Rūmī's characteristic use of the *band*, or tie-line, to introduce a quasi-proverbial statement; cf., for example, T XL, 24.

12a *vujūd u 'adam* "Being and Non-Being" : refer to the note on T V, 30.

12b Compare T XI, 54 on the incompatibility of passionate love and modesty.

13 In the second and last stanza. Rūmī switches to addressing his own soul and, by implication, advising others.

13a *mu'abbad* "eternal" : or, more strictly speaking, "made eternal" in the sense of eternity without end; mss. Kd and Ke have *mu'ayyad*, "assisted", or "fortified".

15b This *miṣrā'* has been translated fairly loosely in the hope of conveying the pun in the original. In Islamic jurisprudence, the term *ḥadd*, literally "limit", denotes corporal or capital punishment: in this case, beating. See B. Carra de Vaux and J. Schacht, "Ḥadd", *EI2*, iii, pp. 20-21. "Unbeatable" has been used to translate *bī-ḥadd*, which means "unlimited". The message is that those who transcend themselves spiritually cannot be truly harmed in this world by the legal-minded.

16a *ḥadd* "a lashing" : or, "a limit" - see the note on 15b. Even if the spiritually pure are temporarily checked by some worldly obstacle, their ultimate progress is assured.

17-22 Rūmī may well be speaking to, and about, himself in this passage.

18a *mayā sū-yī khwadh* "do not come to your senses" : or, "do not return to your (former and 'accidental') selfhood".

18b The spiritual pilgrim's *khwadh*, his rationality or former identity, is like a snare or a confinement to be avoided.

19a *rūḥ chu ābast* "The Spirit is like water" : on the imagery of water in Rūmī's works see A. Schimmel, *The Triumphal Sun*, pp. 75-82.

19b *hamchu khāk* "like earth" : or "like dust"; compare T IV, 8a and XLIII, 40.

20 The same image of lees awaiting purification in the vat is found in other *tarjī'āt*. See the note on T XLI, 10 and compare XXIII, 18.

21 This *bayt* eloquently evokes the *fanā* or extinction, followed by *baqā* or perpetuation, of the perfected soul.

21b *mu'ayyad* "given...strength" : mss. Kb and Kd have *mu'abbad*, "made...eternal". Compare the variants in 13a.

22 The soul, like the nocturnal bat, cannot endure the sunlight of the spiritual world until it has become acclimatized. This explains both the vital need for seekers to have a spiritual guide for protection and to proceed gradually and progressively in the practices of the Path.

23 *ham-nafasī* "A dear friend" : an intimate; literally, "one who shares the same breath". In the context it seems likely that the poet senses the inspirational presence of Shams-i Tabrizī, in which he often bids himself be silent, as here.

23b *dar āmadh-shudhī* "will you keep coming and going?" : *āmadh-shudh* (sometimes *āmad u shud*, or *āmad raft/āmad u raft*) is a compound verbal noun meaning "coming and going".

24a *sāqī-'ī jān* "The soul's *Sāqī*" : Shams-i Tabrizī, spiritual master of the author, for whom he embodies the *insān-i kāmīl* or Universal Man.

jām-i jam "the Cup of Jamshīd" : see notes on T XV, 15b and XXIX, 7a.

24b *nawbat-i 'ishrat shudh* "It is time to celebrate" : more literally, "feasting's turn has come".

khamūsh kunam "I will be silent" : with these words Jalāl ad-Dīn Rūmī closes this *tarjī'* poem, the last in alphabetical sequence. In several of his *tarjī'āt*, the poet explains that when a certain type of inspiration comes he cannot but fall silent. The highest secrets, it would seem, cannot be conveyed or hinted at, even by a supreme mystical poet and spiritual master like Jalāl ad-Dīn Rūmī.

CORRIGENDA AND ADDENDA

WA ALLĀHU A'LAM